

# THE MUSICAL TIMES

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Chamber Concert, Queen's Hall, Wednesday, June 7, at 3.  
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	SET IV.	Staines Morris. Amarillis. Black Jack. Jamaica. My Lady Cullen. London is a fine Town (or Watton Town's end). The Twenty-Ninth of May.
Jenny Pluck Pears. Putney Ferry. Maze on a Cree. The Fine Companion. Newcastle. Gathering Peascods. Oranges and Lemons. Dull Sir John.		
Chestnut, or Dove's Figary. The Black Nag. Cheerily and Merrily. Ten Pound Lass. Nonesuch, or A la Mode de France. Dargason, or Sedany. Godsasses. New Bo-Peep, or Pickadilla.		

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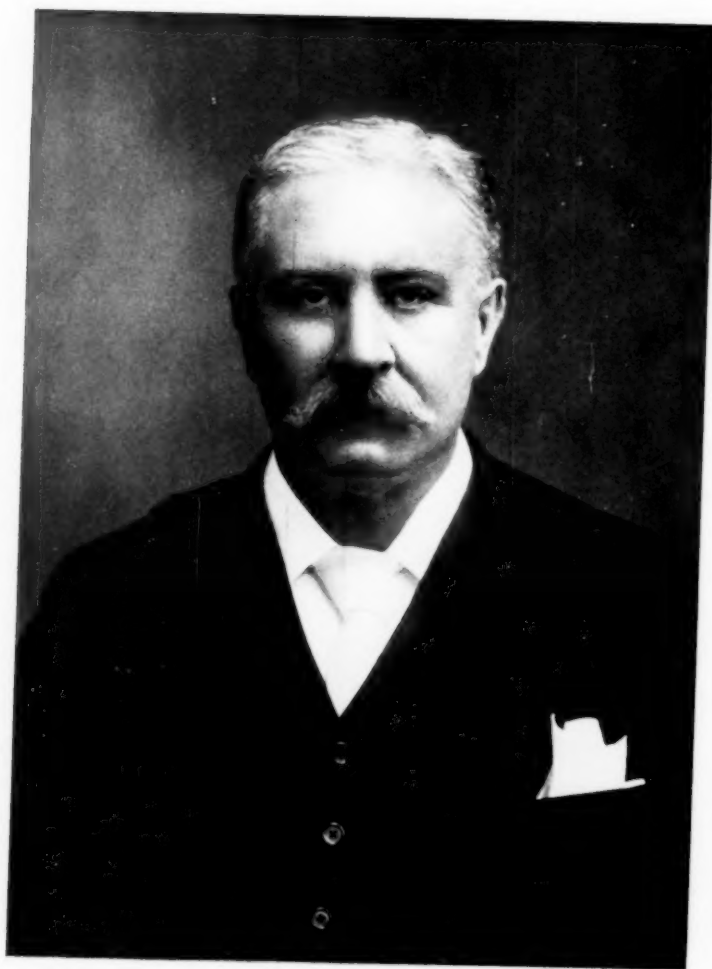
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# The Musical Times

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1911.

## THE NOVELLO CENTENARY.

1811-1911.

With this number of the *Musical Times* we present our readers with a supplement giving a history of the century-old firm of Novello and its connection with and influence upon the development of music in England. Centenaries, apart from their intrinsic interest, have the virtue of inducing us to take comprehensive bird's-eye views of things—of changed conditions and of roads traversed. It would be a poor business indeed if musical England could not congratulate itself on some progress during the past hundred years; but when we survey the whole record we have exceptional cause for satisfaction. In the first decade of the 19th century England hardly counted among the musical nations of Europe, certainly so far as composition was concerned. In the oratorio the Handelian influence was still too strong to permit original talent to assert itself. The more profitable kinds of public music, such as the opera, were mainly in the hands of the foreigner. Instrumental music was practically non-existent. The only departments in which we achieved any work of the least distinction were those of the glee and the anthem. Something still remains to us of Samuel Wesley, Webbe, Callcott, and Spofforth; next to nothing remains of Dibdin, Shield, and Storace, or even Bishop. Yet we were steadily working our way up to a place in the estimation of the musical world. Our best composers in each generation since 1850 have been getting nearer and nearer to the stature of their leading contemporaries in other countries. Our choral singing has become the envy of the world. In the general quality, if not the quantity, of our public music we need not be afraid of comparison with any of our foreign friends. The secret of it all, perhaps, is that the scope of the composer's and the concert-giver's appeal has been enormously widened, decade by decade, by ever-fresh masses of the people finding opportunities for the development of that love of music that is innate in every one of us. It is no paradox to say that in the final resort the quantity and quality of musical art in a country depend not upon the number of those who sing and play or compose, but upon the number of those who merely listen. To increase these is the first and last and constant requisite. The firm of Novello cherishes the belief that in this important sphere it has achieved much during its hundred years of life. The history of the House is the history of cheap music; and it is cheap music, more than anything else, that helps to make the art the universal thing it should be.

## ALFRED HENRY LITTLETON.

The Editor of the *Musical Times* has succeeded in inducing Mr. Alfred H. Littleton, the head of the firm of Novello & Co., to overcome his natural distaste for publicity and allow a short biography of himself to appear in the present issue of the journal. He has more than one claim on our attention at the present moment—his approaching completion of fifty years of active connection with the firm of Novello, his position as Master of the Musicians' Company for the current year, and the functions of the firm in general, and himself in particular, in contributing to the entertainment of the International Musical Congress. But apart from these public or semi-public activities, the record of his life is interesting enough for its own sake.

Mr. Alfred Henry Littleton is the eldest son of the late Mr. Henry Littleton, the partner and successor of Alfred Novello. Mr. Alfred Littleton first saw the light in London, on February 15, 1845. He received his general education at University College School in Gower Street. Afterwards he went to a German school at Heidelberg, where, among other things, he acquired a certain knowledge of languages which has often stood him in good stead. He remembers that during these days he and his young fellow-students used to go to the Mannheim opera, where he heard 'Tannhäuser' and 'Faust' long before those works came to England. The general verdict of the schoolboys was that 'Tannhäuser' was a greater work than 'Faust,'—a critical opinion of some interest, considering the date and the circumstances.

His first musical experience was as a very small choir boy in a small choir at Lambeth. Every Sunday he sang, as lustily as strength would permit, in that now faded masterpiece, Jackson's *Te Deum* in F. This was a standing dish, so to speak, at that and countless other churches. Music might come and music might go; but Jackson in F went on for ever. Not that there was anything slavish or timorous about the organist at Mr. Littleton's church. He was a man of towering ambition and almost reckless daring, as was shown by the fact that on one occasion he attempted Boyce in A. But there is a limit to what even the most unflinching courage can perform; so after this giddy flight the choir came back to Jackson in F, never to leave it again. The next musical experience to which Mr. Littleton can look back, was a solemn introduction to Alfred Novello, who gravely asked him whether he had a pocket. The small boy as gravely replied that he had, whereupon Alfred Novello dropped half-a-sovereign into it. It was only later that it dawned upon the innocent boy that if he had said he had half a dozen pockets the sun might have shone still more brightly that day. He has never ceased to regret this obvious mistake.

He himself is modest about his musical attainments, both then and now, maintaining that he 'found it impossible to become a musician.' He took lessons on the organ from George Cooper, the

sub-organist at St. Paul's under Goss, from Aylward on the violoncello, and from Joseph Barnby on the pianoforte and in harmony. The only way he can account for something very striking not coming of all this instruction is to suppose that his teachers were failures. In 1862, at the age of seventeen, he was taken into business by his father. In another year, therefore, he will have completed half a century of business life. His father never considered any serious undertaking without careful consultation with him, and placed the greatest possible confidence in his judgment. He entrusted him, among other things, with the arrangement and the finance—the latter a considerable item—of the oratorio concerts the firm of Novello gave under the conductorship of Barnby. In 1873 Mr. Alfred Littleton initiated a series of daily concerts in connection with the Exhibition at South Kensington. These took place at the Albert Hall under Barnby's direction, and lasted from April 14 until October 31. In 1874 he helped to promote an undertaking of even greater importance, consisting of a season of nightly concerts extending over seven weeks. Many of the present generation will open their eyes on learning that this half-forgotten or unheard-of series included a weekly Oratorio performance and a weekly Wagner night. It will be agreed that the organizer of this scheme was possessed of a daring and enterprising spirit in advance of his time. There is a tendency for each generation to take to itself the credit of the developments of its particular age, and to forget the pioneers who brought them about. May it not be justly said that this enterprise, although it occurred at a time when the public were unprepared for so startling a scheme, contained the seeds of the extraordinary progress of orchestral and choral music during recent years? The expense of these concerts was mostly borne by Mr. Henry Littleton, with a certain amount of support from the Albert Hall Corporation. Mr. Alfred Littleton's labours were lightened by the assistance of his old schoolfellow, Mr. Charles Fry, who recently retired after being connected with the House of Novello for practically fifty years.

Mr. Littleton was only twenty-six when his father sent him to New York to open and organize a branch of the firm in that city, which was carried on with more or less success for some time. He stayed there nine months. The musical conditions of New York in 1871 were, as may be imagined, very different from those of to-day. There was no Metropolitan Opera House then, but operatic performances were being given by Carl Rosa. Looking back at some of these early experiences, Mr. Littleton is often surprised at the audacity of youth,—the confidence it has in itself, the bigness of the schemes it undertakes. Alfred Novello, for example, began publishing at the age of nineteen; he was only twenty-six when he published Mendelssohn's 'St. Paul.' Mr. Henry Littleton seemed to have the same confidence in youth; for not only did he entrust so much that was of importance to his son Alfred, but in 1877 he handed over to the younger brother, Augustus, the sole charge of the printing and bookbinding works of the firm

in Southwark Street. (Later on, by the way, Mr. Henry Littleton himself paid a visit to New York and the business of the branch was transferred to Messrs. Peters & Co.)

The next episode in his life that Mr. Alfred Littleton remembers clearly was the visit of Verdi to England in 1875. Messrs. Ricordi, of Milan, and Messrs. Escudier, of Paris, made arrangements with Novello's for four performances of the 'Requiem' in the Albert Hall, which it fell to Mr. Littleton's lot to organize. He provided the choir and the orchestra, and Verdi brought with him an eminent quartet of soloists—Madame Stolz, Madame Waldmann, Signor Masini, and Signor Medini. Verdi himself conducted. During the negotiations Mr. Littleton and Barnby had to visit Paris to discuss certain details with Verdi. They found him seated on a kind of big throne at his hotel, with a number of his admirers grouped around him. Victor Hugo, it will be remembered, used to accept similar acts of admiration, not without complacence. The Verdi incident gave Mr. Littleton an insight into one or two of the peculiarities of the Latin temperament—the deference it loves to show to great men, and the apparently theatrical way in which that deference is sometimes shown. These Albert Hall performances of the 'Requiem,' of course, laid the foundations of the popularity of the work in England.

In 1870 and 1871 Mr. Alfred Littleton saw a great deal of Gounod, who was then living in this country. The relations between the composer and the firm were somewhat strained at one stage, but friendliness was ultimately restored. It was Mr. Henry Littleton's knowledge that Gounod had been working at the 'Redemption' from about 1870, and himself thought it his masterpiece, that induced Novello's to pay the large sum of £4,000 for the copyright when the oratorio was produced at the Birmingham Festival of 1882. Gounod was very fond of quoting Rossini's *bons mots*, of which he remembered a large number. One which specially pleased him was the following: 'There is good music—there is bad music—there is Ambroise Thomas!'

The year 1876 was rich in experiences for the subject of our sketch. As all the world knows, the Bayreuth Theatre was opened in that summer. Mr. Littleton and his father, after a short stay at Cologne, where they visited Ferdinand Hiller, attended the second cycle of the 'Ring.' From Bayreuth they went to Leipsic, whence they brought over to England a staff of expert music engravers. They also called upon Brahms in Hamburg. Mr. Littleton remembers that the composer was clean-shaven, and looked very different from the bearded Brahms of the ordinary portraits. They tried, but in vain, to conclude some business arrangements with the great composer; his semi-humorous excuse was that he did not want to have to 'write two letters' every time he composed a work. The real reason, there was little difficulty in seeing, was his close association with another publisher. He was

exceedingly genial, however, and generously gave up time to showing them all the sights of Hamburg.

The next great landmark—indeed one of the greatest—in Mr. Littleton's life was the visit of Liszt to England in 1886. In 1885 an American Concert Society thought of performing Liszt's 'St. Elizabeth,' and asked the firm of Novello if they would issue an English edition of it. According to the law of copyright at the time it was open to the firm to publish the work without consulting or rewarding the composer. This, however, Mr. Henry Littleton could not bring himself to do. It was decided to ask Liszt to revise a final set of proofs, and to accept a substantial honorarium for doing so. The unexpected proposition greatly gratified the master; the proofs, it may be added, came back without a solitary mark upon them. In discussing the prospectus for the Oratorio Concerts (conducted by Sir Alexander Mackenzie) for the season of 1885-86, the question of giving 'St. Elizabeth' arose, and led to the suggestion that Liszt should be invited to come to England and be present at the performance. At first little hope was entertained of inducing him to do so. The attempt, however, was made. An invitation from Mr. Henry Littleton was sent to him; this was supported by the persuasions of Liszt's pupil, Walter Bache, Sir Alexander Mackenzie (who had seen a good deal of Liszt in Florence shortly before), and other influential friends.

Liszt finally promised to be in England on April 1, 1886, but he lingered on at the house of Munkacsy, in Paris, so long that in the end it had to be conveyed to him that a company of four hundred people had been invited to meet him at Mr. Littleton's house at Sydenham on Saturday, the 3rd of April. Then he managed to tear himself away from Paris. Mr. Alfred Littleton went to Calais to meet him, Walter Bache, who was a bad sailor, not daring to venture beyond Dover. They both brought the venerable old man in safety and comfort to Sydenham, the mail train having been specially stopped at Penze for them. At the station some Hungarian residents in London presented Liszt with an address; and it was eight o'clock in the evening before he arrived at Westwood House, where the guests were already assembled to meet him. On Tuesday, the 6th, 'St. Elizabeth' was performed at St. James's Hall, Sir Alexander Mackenzie conducting. The Prince and Princess of Wales, Princess Louise, and the Duchess of Edinburgh honoured the composer with their presence. Mr. Littleton was almost constantly in the society of Liszt during the latter's two weeks' visit. He conceived the same enthusiastic admiration for Liszt's character that the great pianist and composer created everywhere; and he has many instances to narrate of Liszt's nobility of nature, delicacy of feeling, and exquisite consideration for others.

On January 1 of the following year (1887) Mr. Henry Littleton transferred the business of Novello & Co. to Mr. Alfred Littleton and Mr. Augustus Littleton and their brothers-in-law, Mr. George T. S. Gill and Mr. Henry W. Brooke.

In April of the following year Mr. Alfred Littleton strongly supported the efforts which resulted in the appointment of Sir Alexander Mackenzie (whose acquaintance he had made some years previously) as Principal of the Royal Academy of Music, an office in which the composer has been able to do so much for musical progress in this country. The other candidates for the office were Joseph Barnby and Walter Macfarren, the latter retiring in Sir Alexander Mackenzie's favour. Barnby soon after became Principal of the Guildhall School of Music, Mr. Littleton again having been able to give considerable aid in securing the appointment. In May, 1888, he had the misfortune to lose his father. For the last twenty-four years, therefore, he has been the oldest and the leading representative of the firm.

In 1889 he joined the Musicians' Company at the suggestion of Sir Frederick Bridge. Sixteen years later he became a member of the Court of the Company, and last year rose to the highest office in it, being elected Master for 1910-11. In addition he is a member of the Committee of the Royal Choral Society—which he was invited to join on the cessation (1889) of the concerts conducted by Sir Alexander Mackenzie,—and of the Council of the Royal College of Music, to which he was elected at the suggestion of the first Director, Sir George Grove.

The outward events of his life have continued to be comparatively uneventful. In 1896 the firm became a Limited Company, and in 1904 the migration was made from Berners Street to the present dignified home of the House, in Wardour Street. The celebrated Vauxhall statue of Handel, by Roubiliac, which adorns the entrance, was his gift to the Company; the statue was acquired by his father from the Sacred Harmonic Society at its dissolution. But if the outward existence of Mr. Littleton has been, as he is glad to reflect, on the whole lived out of the glare of publicity, it has been rich in inward experiences.

With all the leading English musicians of each generation, of course, his association has been particularly close—most intimate of all with Barnby, Sir John Stainer (who withstood many temptations to allow his works to be published by other houses), Sir George Martin, and Sir Alexander Mackenzie. He has seen, in his forty-nine years of business life, many noteworthy developments in musical England, and he counts it as one of his pieces of good fortune that during his period of headship of the largest firm of music publishers in England there has come the significant development of English music with which the firm of Novello is inseparably associated, and the welcome recognition of Elgar's genius in every part of the musical world. In his home at Lancaster Gate he has gathered round him a rich collection of books and art treasures, and certain portraits of especial interest,—that of Handel by Denner, that of Arne by Zoffany (these two having come to him from his father), and a fine one of Purcell that is attributed to Kneller. His books testify at once to that knowledge of music which he modestly



disclaims and his taste as a connoisseur of beautiful things that are worth loving for their own sakes. An idea of the range of his collection may be had from the fact that during the International Musical Congress there will be on view at Wardour Street a selection of one hundred rare volumes from his library, exhibiting the progress of the art of music printing from its beginning in the fifteenth to the end of the seventeenth century. He has not lived so much in the larger world of music, and brushed up against so many notable personalities, without acquiring a breadth and sanity and tolerance of outlook that are plainly evident in his conversation. He has seen many changes in public taste, but has always been able to sympathise with the best there was in each of them. He is naturally not in full accord with some of the more questionable experiments of the present day; and he quotes with approval a saying of Gounod's that 'the next great composer will be great in virtue of his simplicity,'—which seems more than likely. Both in private and in business life his tact, courtesy, and consideration for others, and his willingness to efface himself for the good of a cause, have won him general esteem and affection. Our readers will join with us in wishing Mr. Littleton many more years of life in a business which for so long has afforded opportunities for doing service to the cause of musical art and assisting its progress.

### WAGNER'S AUTOBIOGRAPHY.

BY HERBERT THOMPSON.

It has long been known that Wagner left behind him an autobiography, dictated by him to his wife in the years following his call to Munich. It is frequently referred to in his letters: in one to his sister Luise Brockhaus, written in January, 1866 ('Familienbriefe,' p. 259), he says: 'I have recently had a pleasant occasion for thinking of my family: amid all the distractions of my strange life in Munich I dictated in the evenings my biography, with which I have up to now arrived at my twenty-first year: naturally you all appear in it, and it has moved me greatly to think over my youth, which remained with perfect clearness in my recollection . . . Naturally this writing is not intended for publication: it is intended to serve, after my death, as an accurate guide for those who may be called upon to describe my life to the world.'

Now, at last, after more than forty years, it has been thought fit to make public this most interesting document, which has just been published by Bruckmann, of Munich, under the title, 'Mein Leben, von Richard Wagner.\*' A prefatory note by Wagner explains the circumstances under which the memoirs were related at the request of his wife, and were set down by her from his dictation; how a small number of copies were privately printed, and how it was necessary to postpone their publication till after his death, for the value of the book

depended upon its 'unadorned truth,' and its statements must be accompanied by names and other details, the premature publication of which might cause needless offence. In the book itself there is no indication whether it is a literal reproduction of the original, or to what, if any, extent, it has undergone revision, but from a preliminary publishers' announcement we are given to understand that 'with the omission of only a few passages' it is a true and unaltered copy. Fortunately there is ample intrinsic evidence in both contents and style of the genuineness of the memoirs. The multitude and exactness of the details, even of his earliest years, bear witness to the strength of his memory, but it appears that he did not have to rely entirely upon his recollection, for he tells us how, in 1835 (when he was twenty-two), he found himself at the 'Weidenbusch' Inn, in Frankfurt, with some time on his hands, which he occupied by setting down, with exact particulars of dates, materials for his biography—'the same,' he adds, 'which I have by me at the present moment, to refresh my memory, and which since that time I continued in an uninterrupted sequence during different periods of my life.'

But if one acquires, in reading this remarkable biography, confidence in the accuracy of its statements, one also realises that it is so strongly coloured by the writer's personality that it cannot be regarded as an impartial view of the circumstances of his career. It is exceedingly frank; he does not spare himself, especially in those early years which were, when he wrote, sufficiently remote to be regarded with a certain aloofness. But those who are foolish enough to expect a severely judicial attitude will naturally be disappointed. It was a part of the strength of Wagner's personality that he had a profound conviction of the absolute truth of his position in Art, a sublime confidence which led him to project schemes which seemed impossible, an egotism which made him regard his own view of Art as the only possible one. All this made him appear to his contemporaries a very conceited, arrogant personage, and no doubt he was, like many geniuses, self-centred, intolerant, and angular; but it is to be remembered in his favour that if he made himself anything but a *persona grata* to his acquaintances, he had always a following of devoted friends, whose sympathy made him reveal many traits of an unsuspected amiability. It is not surprising, then, that these memoirs are strongly coloured with their author's personal prejudices, and one feels that many episodes are susceptible of another interpretation than that which he gives them; but this very fact enhances the value of the book as a human document of intense interest, and one which, apart from the facts which it relates, throws a vivid light on Wagner's character and personality.

The fulness of the autobiography may be realised when it is mentioned that the narrative, which covers only about two-thirds of Wagner's life, finishing with his call to Munich by Ludwig II., in 1864, occupies no fewer than 870 quarto pages, and goes into minute and interesting details. In the

\* An English translation by Messrs. Constable was issued a few days ago.



very first page we find the contradiction of a rumour which has of late obtained some credence, to the effect that Wagner was not the son of his reputed father, but of his supposed step-father, Geyer. As this would make him of Jewish origin, it was seized hold of with avidity by the scandal-mongers, who found it rather piquant that the author of 'Das Judenthum in der Musik,' should himself be half a Jew. Mr. Huneke, in his book entitled 'Overtones,' declares that this was 'an open secret,' and that Wagner himself admitted it in his 'manuscript' biography. Now that it has appeared, we find he does nothing of the sort, but gives the accepted account of his birth, which we may continue to regard as correct until much stronger evidence than mere irresponsible gossip has been brought against it. Of his childhood a very clear and most interesting account is given. His earliest recollections were of the theatre—with which his step-father was connected—and he tells how, in about his sixth year, he appeared in a tableau at the performance of a *pièce de circonstance*, 'Der Weinberg an der Elbe,' with music by Weber, attired as an angel, sewn up in tights, and with wings on his shoulders, assuming with difficulty a 'graceful' attitude. Later he took even the small 'speaking part' of a child in Kotzebue's 'Menschenhass und Reue.' Of his life as a school-boy in the ancient little town of Eisleben, he gives some interesting details, and tells how his lasting love of acrobatic feats had its origin in the sight of a troupe of tight-rope dancers, who performed in the market-place, and how the performances by a military band of the Hunters' chorus from 'Freischütz,' then a novelty, quickened his love of music. What strikes one as the most characteristic feature of these childish recollections is the vivid imagination of the boy, who (when returned to Leipsic) slept in a room hung with old portraits, which seemed to him alive, and caused him many sleepless hours. Elsewhere he relates how, if he were left alone in a room for any length of time, the articles of furniture would seem as if alive, and it is not surprising if the 'properties' of the theatre assumed in his eyes a distinct yet mysterious personality. The mystical impression which the first hearing of an orchestra awakened in him is still more easily comprehended. 'The very tuning of the instruments put me into a state of mysterious excitement: I recollect in particular how the sound of the fifths on the violins appeared to me like a greeting from the spirit-world.' The opening of the 'Freischütz' overture took the imaginative lad straight into the land of magic, and another piece which made a strong impression on him was the 'Fidelio' overture (in E). The whole story of his musical and dramatic development is most interesting, but too long to be reproduced here: his introduction to Beethoven's Symphonies through hearing the Seventh, and to his physiognomy by means of the lithographed portraits, and the sympathy kindled by learning about his deafness and his retired life; his admiration for Mozart, beginning with his acquaintance with the 'Requiem,' and

raised to enthusiasm by the second finale in 'Don Giovanni'—these are among the many circumstances which helped to influence him. Of his tragedy, 'Leubald und Adelaide,' written when he was fifteen, we have minute particulars. Shakespeare's 'Hamlet,' 'Macbeth,' and 'Lear,' and Goethe's 'Goetz von Berlichingen,' contributed to it, and the title indicated his enthusiasm for the composer of 'Adelaide,' as did his desire to provide music for it after the fashion of Beethoven's 'Egmont' music. All his knowledge he seems to have acquired in a haphazard fashion: he was a quick but erratic scholar, who learned easily just what he liked, and nothing else. Philology interested him, but mathematics he would not look at, and no wonder he was the despair of his teachers, was practically expelled from the public school of Leipsic, and was virtually self-taught in all things save music, in which luckily he found a sympathetic teacher in Weinlig ('Weinlich' he spells the name), who somehow persuaded his difficult pupil to submit to a thorough course of fugue-writing, a method which, though it led to no remarkable immediate results, no doubt laid the foundation-stone of the contrapuntal edifice of 'Die Meistersinger,' erected many years later. He also, before this, had taken lessons on the violin, and had got so far as to be able to play some of Mayseder's Variations in F. Whether his technique was any better than that of his self-taught and very elementary method at the pianoforte does not appear, but we gather that his violin performances were not of striking excellence, for he adds, with quiet humour, that his family did not seriously urge him to prosecute his studies any further. The influence of Schröder-Devrient upon his art is well known, and some of his recollections of her singing have already been published separately, as have other extracts relating to the first performance of the 'Liebesverbot,' the removal to Germany of Weber's body, the account of the Dresden performance of the Choral Symphony, the recollections of Spontini and possibly some other portions which now reappear in their proper places in the story. The impression which Schröder-Devrient made upon Wagner by her singing in 'Fidelio' was one of the factors which made him a Beethoven-worshipper; another, perhaps still more potent, was the Choral Symphony, which 'became the focus of all my fantastic musical ideas and aspirations.'

The score he studied diligently, and made not only a careful copy of it, but arranged it for the pianoforte and sent his transcription to Schott's, the publishers, who in return presented him with the score of the 'Missa Solennis.' In the opening of the Symphony he discovered to his delight the long-sustained fifths—the interval which played so important a part in his childish experiences, and which here, as he says, appeared to his imagination as 'the spectral ground-tone of his own life.' Curiously enough, it seems to have been the Choral Symphony which was the medium by which he acquired a temporary distaste for the German School which it typified. It was

given yearly at the Gewandhaus, where, according to custom, the instrumental movements were played without a conductor, and 'went off as smoothly as a Haydn Symphony,' after which Pohlenz, a 'typically genial, fat music-director,' appeared to conduct the choral portion in a fashion which made Wagner wonder whether, after all, Beethoven had not written nonsense. This and other experiences, especially Schröder-Devrient's performance in Bellini's 'Romeo and Juliet' at Magdeburg, under Wagner's own direction, combined to make him fancy that in the Italian music there lay a warmth and spirit not to be found in that of the German School. Under this illusion he wrote his early opera, 'Das Liebesverbot,' which he describes as very frivolous in character, and 'Rienzi,' which he planned (with characteristic audacity) on a scale suitable for the resources of the Paris Opera.

The end of this period when he was, so to speak, sowing his wild oats as a musician, came when, in Paris, he heard Habeneck conduct the Choral Symphony at a Conservatoire concert. He realised then how empty was the operatic music he had been conducting at Magdeburg and Riga, and turned back to Beethoven like a repentant Prodigal Son, the earnest of his repentance being the 'Faust' overture, upon which he at once set to work, while he soon gave a further proof of his renewed allegiance to his fatherland in 'The Flying Dutchman,' which he planned about this time.

The outward circumstances of Wagner's early career are told with a wealth of detail far exceeding even the lengthy biographies of Glaserapp or Ellis. It is impossible, and would not be quite fair, to attempt even to refer to all the many matters of interest, not a few of which are now made public property for the first time. One or two, however, may be instanced. His student career in Leipsic was short and stormy. So bellicose an individual soon found himself in conflict not only with the authorities, but with his comrades, and he was speedily involved in duels with three of the most renowned fire-eaters of the day, each of whom was, however, providentially removed or incapacitated before the appointed day, so that Wagner—much, as he admits, to his satisfaction—escaped without hurt to either his honour or his person. He describes with much force a student-riot in which he was involved, and the description of how the tumult grew, and how he and others took part in it without knowing why or whom they were fighting, gives one the impression that here we may seek the origin of Hans Sachs's soliloquy on the meaningless fury of a popular tumult, 'Wahn, Wahn, überall Wahn.' For the source of the actual street-riot in the 'Mastersingers' we may point to a disturbance he witnessed in Nuremberg one night, when a personal disagreement grew rapidly to something like a tumult, which abated as rapidly as it had arisen, and Wagner 'could saunter home arm-in-arm with his brother-in-law, laughing and joking, through the moonlit streets.' The least pleasant episode in his student life was a sudden and happily fleeting passion for gambling, and he tells quite frankly how in his madness he gambled away even

money which belonged to his mother, till he came to his last thaler, on which he staked his whole future. Had he lost he must have fled, dishonoured and penniless, but with this his fortune turned, and he not only won back all he had lost, but sufficient to pay all his debts. He went home in the early dawn, and after the first night's rest he had enjoyed for a long time, woke up a different man. He made a clean breast of all his misdeeds to his mother, who, after thanking God, told her son she felt assured he would never fall back into such a course of life. And indeed he never experienced the temptation again.

(To be continued.)

## WHO WAS BEETHOVEN'S 'UNSTERBLICHE GELIEBTE.'

BY ERNEST NEWMAN.

The love affairs of great men are always fascinating, though there may be a touch of impertinent curiosity in the interest we take in them. The fascination is increased when there is some uncertainty about the matter; nothing that a man can tell us of himself gives us quite the joy of discovering it for ourselves. There is an amateur detective concealed in every one of us. The only excuse, indeed, for prying into a dead man's secrets is that we do not want to know them for their own sake but simply to have had the pleasure of ferreting them out; just as the hunter pursues the fox for exercise' sake, not because he has any feeling against the animal, or needs him for food.

For anybody with the detective instinct there could be no better subject to practise his wits upon than the question of the identity of Beethoven's 'immortal beloved.' It will be remembered that after his death three letters, —or three fragments of one letter—were found by Stephan von Breuning in a secret drawer in the composer's room. They are by far the most ardent of all Beethoven's expressions of affection; they are sometimes almost incoherent through sheer heat and haste. They give no indication as to whom they were addressed, nor the place from which they were written, nor the year; the first fragment is headed '6th July in the morning'; the second 'Monday evening, July 6th,' and the third 'Good morning on July 7th.' The problem of the 'immortal beloved' has been exercising the minds of scores of Beethoven investigators during the past seventy years. According to Schindler, Nohl, Marx, Kalischer and others, the immortal beloved was the Countess Giulietta Guicciardi. Thayer and Grove held her to have been the Countess Therese von Brunsvik. Frimmel alone puts forward the theory that she was Magdalena Willmann. Recently Wolfgang Thomas has made a most ingenious attempt to prove that she was Amalie Sebald. A good deal, of course, depends upon the year in which the letters were written; and on this point also there has been a pleasing variety of conjecture. For a long time the Guicciardi theory had the most adherents, Kalischer's book

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The *Unsterbliche Geliebte* Beethovens' (1891) having convinced many waverers. When Max Heilmann translated Grove's 'Beethoven and his Nine Symphonies' into German he threw over the author's theory as to Therese von Brunsvik, proposing himself a convert to the reasoning of Kalischer. In the play founded on Beethoven's life that Sir Herbert Beerbohm Tree produced a year or two ago, it was Giulietta Guicciardi, I think, who figured as the immortal beloved. One Mariam Tenger made a gallant attempt, a generation or so ago, to prove the identity of the beloved with Therese von Brunsvik; but there was so much that was purely imaginative in her demonstration that she fell an easy prey to Kalischer. The latter was so confident of the truth of his own theory that in his complete edition of Beethoven's letters he boldly—and most reprehensibly—heads the letters 'To Countess Giulietta Guicciardi,' and prints them among the correspondence of 1801. Recently, however, the discussion has taken a new turn, and the Guicciardi theory may be said to be quite discredited. The three most notable contributions to the subject of late years are La Mara's book *'Beethovens unsterbliche Geliebte: Das Geheimnis der Gräfin Brunsvik und ihre Memoiren'* (1909), Wolfgang Thomas's *'Die unsterbliche Geliebte Beethovens: Amalie Sebald'* (1909), and Max Unger's *'Auf den Spuren von Beethovens unsterblicher Geliebten'* (1910). In addition there is an excellent summing up by Hugo Riemann in the new third volume, just issued, of Thayer's *'Life of Beethoven.'* For those who are interested in the subject, but have not time to go into the matter fully themselves, the following summary of the evidence may be useful.

It was the egregious Schindler, who is answerable for so many errors in connection with Beethoven, who first floated the Guicciardi theory. The composer had spoken to him of Giulietta in 1823, in language that showed on what affectionate terms the two had been many years before. This was enough for the good Schindler; he promptly dated the letters 1806, and surmised them to have been written from a Hungarian watering-place. Then Thayer showed that Giulietta had married Count Gallenberg on November 3, 1803, and gone to live in Italy. But the heroic invention of Schindler was never baffled by a mere fact: in the third edition of his book he altered 1806 to 1803, and smiled as blandly as before. We know, however, that Beethoven spent the summer of 1803 at Odenburg, near Vienna, not in Hungary. Thayer held that Beethoven visited Count von Brunsvik in the summer of 1806; but subsequently a letter from the composer to Breitkopf & Härtel was discovered, bearing the date 'Vienna, 5th July, 1806,' which makes it impossible for him to have been in Hungary on the 6th. Moreover, neither in 1803 nor 1806 was July 6 a Monday. La Mara, in pursuit of evidence for her theory as to Therese von Brunsvik, obtained access, a few years ago, to this lady's Memoirs. [She died unmarried in 1861, having devoted the greater part of her time and her income to founding institutions for the

care of children.] The Memoirs which La Mara publishes in her book indicate that Beethoven and Therese were on terms of more than usual friendship; but they also make it clear that in the summer of 1806 Therese was in Siebenbürgen. La Mara then suggested that the letters might belong to 1807; this is inconsistent with July 6 being a Monday, but as Beethoven was notoriously careless in the matter of dates it is not impossible that he may have made a mistake either in the day of the month or the day of the week. On the other hand it must be remembered that he writes '6th July' twice—morning and evening—and 7th July once, so that there is hardly likely to be any error here; while as for the day of the week, Sunday and Monday are, as Riemann points out, the two days least likely to be confused by any one.

Obviously the first thing to do if we are to clear up the muddle is to adopt Thomas's plan of seeing where Beethoven was in each year in which July 6 was a Monday. These years were 1795, 1801, 1807, 1812 and 1818. The latter may be ruled out at once. Beethoven was in Mödling at the time, and in any case there is no evidence of a love-affair then; in that year Beethoven was forty-eight. Frimmel decides for 1795, to support his theory as to Magdalena Willmann. But there is nothing to show that Beethoven was in a watering-place that summer; and Thomas pertinently points out that there was no reason why he should be, his malady not having yet developed. As for 1801, there is again no evidence of a sojourn in a watering-place. Further, if the letter to Wegeler which Kalischer dates June 29, 1800, should really be dated June 29, 1801, as seems probable, this makes it practically impossible for any such visit to have taken place. [This letter is full of details as to Beethoven's illness. On November 16, 1801, he gives more information, evidently in reply to Wegeler's inquiries. It is incredible, on various grounds, that the letters should be separated by an interval of seventeen months.]

In 1807 Beethoven seems to have been not in Hungary with the Brunsviks, but at Baden. On these lines, then, only 1812 remains.

Before going further it should be noted that almost every early investigator followed Schindler in the theory that the letters were written from a Hungarian watering-place. It is a curious illustration of the sheep-like docility of the human mind. There was not an atom of evidence as to the watering-place being in Hungary; perhaps the mention of Prince Esterhazy in the letters was sufficient to confirm every one in the original error. The letters are too long to be given in full here, but the passages essential to the inquiry may be quoted. [I make use of Mr. Shedlock's version in his translation of Kalischer's complete edition, vol. i., p. 47.]

'6th July in the morning.

'Just a few words to-day, and indeed in pencil (with thine)—only till to-morrow is my room definitely engaged . . . Can our love endure otherwise than through sacrifices? . . . My journey was terrible. I arrived here only yesterday

morning at four o'clock, and as they were short of horses, the mail-coach selected another route, but what an awful road; at the last stage but one I was warned against travelling by night; they frightened me with a wood, but that only spurred me on—and I was wrong, the coach must needs break down, the road being dreadful, a swamp, a mere country road; without the postillions I had with me I should have stuck on the way. Esterhazy, by the ordinary road, met with the same fate with eight horses as I with four . . . We shall probably soon see each other.'

'Monday evening, July 6.

'I have just found out that the letters must be posted very early Mondays, Thursdays—the only days when the post goes from here to K . . . My love has made me one of the happiest, and at the same time one of the unhappiest of men—at my age I need a quiet, steady life. . . . I have just heard that the post goes every day.'

The letters make it clear (1) that Beethoven's ardent love was fully returned; (2) that he was in some place so far from Vienna that four post horses had been required; (3) that just before reaching his destination he had been in the company of the beloved.

Now the Brunsviks had a country seat at Korompa, in Hungary. La Mara hereupon surmised that K stands for Korompa, and now suggests that the letters were written in 1807 from Pystian, a small watering-place near by, Beethoven having just come from a visit to Therese and her brother Franz. As we have seen, the 6th July in that year was a Monday, so that the theory works fairly well up to this point. But in the Memoirs Therese distinctly says that she and her mother spent July, 1807, in Carlsbad, having gone there in June. This reduces La Mara to the desperate expedient of supposing an error in Therese's dates. She makes Therese's journey take place in July instead of June. In any case, as Thomas says, if Beethoven had been the guest of the Brunsviks in the early part of July he would have known of their migration to Carlsbad, and would not have written to Therese at Korompa.

If 1807 be rejected, only one year is left us—1812; and there seems now to be not the least doubt that that is the year in which the letters were written, and that K stands for Karlsbad,—Beethoven being in the habit of spelling the word in that way. Thayer's objection that as Beethoven wrote from Vienna on June 28, 1812, he could not have been in a Hungarian watering-place by July 6 loses its point as soon as the watering-place is located in Bohemia. We know him to have been in Prague on July 2. On the 17th he writes to Breitkopf & Härtel that he has been in Teplitz since the 5th. In the Visitors' List his name appears under the date of the 7th, but it can be shown that these lists were often wrong to the extent of a day or two.

Beethoven tells Breitkopf & Härtel 'we are here since the 5th July.' This agrees with what he says in the letter dated July 6—'I arrived here only *yesterday morning* at four o'clock.' From

the remark 'only till to-morrow is my room definitely engaged' it looks as if he changed his quarters on the 7th, when he would come under the eye of the compilers of the List. All this confirms the correctness of Beethoven's dates, and makes it unnecessary for us to admit into our calculations any year in which July 6 was not a Monday. [Prague, by the way, is about 130 miles north-west of Vienna as the crow flies, Teplitz about another fifty miles in the same direction, and Carlsbad about fifty miles south-west of Teplitz.] Varnhagen von Ense and Goethe were in Bohemia at this time, and from their diaries, letters, &c., together with Beethoven's own correspondence, we can get a thoroughly connected record of the composer's movements. All the evidence points to the love-letters dating from this period. Beethoven speaks of the road being a swamp; we know that the summer of 1812 was exceptionally wet. He speaks of needing a quiet, steady life at his age; he would be far more likely to think thus in 1812, when he was forty-two, than in 1795, 1801, or 1803. The handwriting of the letters is that of Beethoven's middle period. Further, Riemann points out a curious similarity of idea and phrasing between a passage in the letters, and one in a letter written to his little friend Emilie M. on July 17, 1812. 'Your pocket book,' he says, 'shall be preserved among other tokens of the esteem of many men, which I do not deserve.' Compare this with the following sentences from the love-letter: 'Persecuted here and there by the kindness of men, which I little deserve, and as little care to deserve.' Max Unger has discovered from an old publication, 'Der Badegast in Teplitz,'\* that the Reichspost to Prag, Karlsbad and Eger went on Monday mornings at eight. This agrees with Beethoven's remark in his second letter, written on Monday evening—'I have just found out that the letters must be posted very early Mondays, Thursdays, the only days when the post goes from here to K.' The next morning he writes 'I have just heard that the post goes every day.' Had he, in fact, read to the end of the 'Badegast,' he would have found, after the enumeration of the routes, that 'from 15 May to 15 September the post arrives each morning from all the Austrian territories, and goes daily at 11 a.m.'

There can be no doubt, then, that the letters belong to the year 1812, which effectively puts the Giulietta Guicciardi theory out of court. Wolfgang Thomas, to whom belongs most of the credit of clearing up this part of the subject, holds the 'immortal beloved' to have been Amalie Sebald. Beethoven had met this young lady, who, by the way, fascinated Weber also, at Teplitz in 1811. She was an intimate of the circle of Tiedge and the Countess von der Recke. She was certainly in Teplitz in September, 1812, for we possess a number of letters addressed to her by the composer during that month. She may possibly have been

\* The date of this is 1816, but it is fairly safe to assume that the same arrangements were in force in 1812.

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there in August, or even in July. Thomas surmises that Beethoven may have seen her in Prague shortly before his departure on July 4. [On the 14th he writes to Varnhagen von Ense: 'I was sorry . . . not to be able to spend the last evening with you at Prague. I myself felt that it was not the right thing, but a circumstance which I could not foresee prevented me from doing so.'] We learn from Fanny Giannatasio del Rio's diary that in September, 1816, Beethoven spoke of having had an unhappy love affair with some one whose acquaintance he had made five years before, and whom he had hoped to marry. Thomas takes this as confirming the Amalie Sebald theory. But Fanny Giannatasio is merely reporting a conversation held between her father and Beethoven; so that we cannot attach full credence to the remark as to the composer having 'made her acquaintance' in 1811. Kalischer says that Amalie Sebald married about 1815. If that date be correct, how could it be she of whom Beethoven speaks on May 8, 1816 (in a letter to Ries) as 'one who probably (!) will never be mine'? Even Fanny Giannatasio says, 'There was no longer any thought [of marriage], almost an impossibility.' Beethoven and Amalie did not see each other after 1812; but Thomas thinks that his love for her never died out, and that she is not only the 'unsterbliche Geliebte' but the 'entfernte Geliebte' of the beautiful song-cycle the composer wrote in 1816.

Altogether the evidence for Amalie Sebald is not strong. Everyone must be struck by the much cooler tone of the authentic letters to her; they are friendly, and indeed affectionate, but not more so than Beethoven's ordinary correspondence with people he liked. Of the fiery passion of the letters of July there is not a trace. These make it clear that the composer's love was returned as warmly; whereas the Sebald letters, if they indicate any love-making at all, seem to show that Amalie was holding herself aloof from Beethoven. Riemann, after weighing the whole of the new facts very judiciously, decides against Amalie Sebald, and is inclined to favour Therese von Brunsvik, though he admits that no certainty is possible. We know that the relations between Beethoven and the Brunsvik family in 1812 were again very cordial. Therese was then living in Wittschap, not far from Prague. She had an uncle in Prague; could she have been visiting him early in July, and there have met Beethoven again, the result being a revival of their old passion? Family pride, as well as Beethoven's precarious circumstances, would account for the refusal of Therese's mother to allow the marriage to take place. Her Memoirs tell us that in 1814 she refused an offer of marriage, 'a previous passion having wasted my heart.' The whole problem is complicated by Beethoven's amazing comprehensiveness with regard to women. His friends tell us that he was always in love with some one or other. Giulietta Guicciardi, Frau von Frank, Bettine Brentano, Countess Erdödy, the three daughters of the tailor with whom Ries lodged, Therese Malfatti,

Therese von Brunsvik, Amalie Sebald—these, and no doubt others, attracted him from time to time. The recent re-dating of a number of his letters puts it practically beyond doubt that the marriage project of 1810 had reference not to Therese von Brunsvik but to Therese Malfatti. He was certainly quite sincere in all his loves, but he was capable of swift transitions. All we can say finally is that the love letters undoubtedly belong to 1812, and that a number of considerations make it more likely that the addressee was Therese von Brunsvik than any one else. It is not impossible, of course, that the letters may have been written to some one of whom we know nothing; but in view of the fulness of the record we have of Beethoven's life almost month by month this is extremely improbable. It looks as if Wolfgang Thomas were right in his dates and wrong in his inferences, while Thayer, Grove, and La Mara are right in their inferences and merely wrong in their dates. In any case the Guicciardi theory is no longer tenable.

#### CONCERNING MUSICAL CRITICISM.

By ARTHUR HERVEY.

The April number of the *Musical Times* contains an extremely interesting article concerning Mrs. Rosa Newmarch, whose delightful essays on composers and their works adorn the pages of so many of our concert programme books. Discussing the limits of criticism in programme annotation, Mrs. Newmarch remarks that in writing of a new work, she makes it 'a principle to avoid criticism of a kind which might in the smallest degree check or cool the enthusiasm of the public, who are not yet familiar with it'; and she adds later on, 'Most people are capable of some sort of carping criticism for themselves. But to point—with due discrimination—to the things which seem lastingly beautiful in a work can do no harm, and must do good. I think the lack of balanced appreciation is one of our worst faults as a musical nation.'

Now as regards the programme annotator, the value of these words cannot be denied. They are of course not attributable in the same manner to the critic, whose business it is to judge a work to the best of his ability, and to point out its defects as well as its qualities. But the last of the sentences quoted above concerns more or less everyone, though it may be remarked that a lack of balanced appreciation is a fault shared by other musical nations besides ours.

Indiscriminate praise or blame are equally bad, and it behoves a critic to guard as much against an excess of enthusiasm as to fall into the other extreme, though it is certainly better to be too merciful than too severe, and to err on the side of leniency. A properly balanced appreciation is unfortunately not always so easy to achieve. It is important, however, to be very careful not to overshoot the mark either way. For instance, if a new work had aroused one's admiration to a more than usual extent, it would be an exaggeration to state off-hand that no finer work had ever been



composed. On the other hand, to condemn a composition which had not appealed to one, and to fail to discover any redeeming feature in it, would be assuming a still greater responsibility. Sincerity is of course one of the greatest attributes of a critic, and freedom from bias is another. That the two are not invariably allied is shown in the case of Schumann. Unflinchingly sincere in the expression of his opinions, it certainly cannot be averred that the great composer was free from bias, and his very sincerity sometimes caused him to express his ideas with undue warmth and bitterness. It is only necessary to allude to his notorious article on Meyerbeer's 'Huguenots' to emphasise the point. This article has been accorded a fame far beyond its merits, for it is in reality an extremely bad piece of criticism. It is bad because it conveys an entirely wrong idea of the work, bad because its conclusions are erroneous, bad because it displays a narrowmindedness of spirit on the part of the author, and proves his inability to judge a work, the conception of which does not accord with his own ideas. In order to justify what I say, I need only revert to the words which Schumann puts into the mouth of Florestan: 'In the "Crociano" he still counted Meyerbeer among the musicians, with "Robert le Diable" he hesitated, but with "The Huguenots" he classed him at once with Franconi's circus troupe.' In other words, Schumann placed 'Il Crociato,' the last of Meyerbeer's purely Italian operas, far above either of the two succeeding works! Any musician who takes the trouble to compare the scores of these three operas will be able to realise how absolutely misleading are these words. 'Il Crociato' was produced in 1824, and if here and there—notably in the Introduction, which has a character of its own, and in certain dramatic recitatives—there are indications of a more individual outlook, yet the main features of the opera are those of the florid Rossinian style in vogue at the time. During the six years or more which separate this work from the production of 'Robert le Diable,' an almost radical transformation seems to have taken place in the composer's methods. Certain Italian features remain, but the style has become far more individual and the master stands on his own feet. The progress is more evident still in 'The Huguenots,' and it is indeed hardly conceivable that the composer of 'Il Crociato' should have risen to such heights. All this is of course well known to musicians, and I only mention it in order to show what value is to be attached to the words quoted above, or indeed to the entire article in which they figure.

Curiously enough, Schumann seems to have been if anything more annoyed by the subject of Meyerbeer's opera than by the music. The introduction of Luther's chorale revolts his feelings as a good Protestant, and he declares that one would search in vain throughout the opera for a pure thought or a truly Christian sentiment. This takes one altogether out of the domain of musical criticism, but it nevertheless divulges a peculiar method of reasoning when one remembers that in this opera the sympathies of the audience are

throughout enlisted in favour of the Protestants! Truly the lack of balanced appreciation has never been exemplified to a greater extent. Altogether far more remarkable is the article written by Berlioz on the same work. The tone throughout is enthusiastic, and one can see that the French master admired this opera quite as much as Schumann disliked it. At the same time the critical observations are sound and to the point. The same applies to Berlioz's article on 'Le Prophète,' which Schumann disdained to criticise at all, but dismissed with a simple cross as unworthy of any consideration whatsoever! Meyerbeer was not by any means the only famous composer attacked by Schumann, who on the other hand wrote enthusiastically concerning various long since forgotten contemporary musicians. One must, however, not minimise the value of many of his criticisms and remarks on music. The pity of it is that the article on 'The Huguenots,' should be so often quoted as an example of critical insight, whereas it is really the reverse. The excuse which may be made for Schumann is that by the character of his genius he was constitutionally incapable of appreciating or even judging fairly works conceived according to principles foreign to his nature. Now everyone is not a Schumann, but everyone has his likes and his dislikes, everyone is attracted by one sort of music or by another. Therefore it follows that the conscientious critic who is anxious to render full justice to a work which he recognises as possessing merit, but which does not strike a responsive chord in his own nature, is obliged to do violence to his feelings or at any rate to modify his opinions: that is, if he desires to give anything like a balanced appreciation. The question is whether a criticism founded on such principles is worth anything, and whether a sincere outspoken opinion, even if it be an erroneous one, is not preferable? This is not so easy to answer as, perhaps, it may seem. Many points have to be taken into consideration before expressing an opinion which may have momentous consequences on the future of a composer. A work which has taken weeks—possibly months, or even years—to compose, often has to be judged in as many minutes; and this owing to the conditions unhappily prevailing in London, which oblige the critic of a daily paper to send in his copy before he has had time properly to digest the music he has just heard. Under these circumstances the difficulties confronting the critic are very great indeed, and if he sometimes takes refuge in vague generalities it is impossible to blame him. Assuming that he has proper time to think the matter out, the question arises as to whether he is sufficiently eclectic to be able to put himself into the composer's place, to realise what he has aimed at, and to determine whether the existence of the work is justified by the results obtained. I think it must be admitted that an enormous improvement has taken place in this direction during recent years. A less narrow-minded spirit prevails. If a composer writes unconventionally he is not necessarily treated as if he were a criminal. Insults such as

those which were heaped on masters like Wagner, Liszt, and Berlioz are happily not resorted to nowadays. The entire tendency of the age is different. Far from abusing composers of so-called advanced views, critics, even if they cannot sympathise with them, are inclined to express themselves temperately. A new spirit is in the air, which everywhere is making itself felt. This desire to encourage rather than hinder the composer is admirable. It must, however, never be forgotten that in the kingdom of music there are many mansions, and that it is unnecessary to belittle the past for the sake of glorifying the present, by adopting tactics the reverse of those employed of yore. It is just as foolish to assume a disdainful attitude towards those composers who were looked up to yesterday, or the day before, as it was formerly to crush the musician who had anything new to say. Music is never at a standstill, and its manifestations are various. The time will surely come when whole-tone scales and other experiments in sound will become hackneyed. The present will have become the past. At the rate things are going, this may occur sooner than one expects. The need for balanced musical appreciation has never been more necessary than now. To judge the productions of former generations according to the ideas of the present day would be manifestly absurd, and a criticism to be worth anything should take into account the period in which the work has been written, the conditions which may have affected its production, the personality and the nationality of the composer, axioms which are not invariably put into practice. It is well to remember at this juncture that Wagner, in what is perhaps his greatest work, has given an admirable example of liberty combined with sanity, and that if he holds up the pedant to ridicule in the person of Beckmesser, he also, through the lips of Hans Sachs, proclaims his reverence for the masters of the past.

I have read with great interest the thoughtfully written articles contributed by Mr. Ernest Newman and M. Calvocoressi to the *Musical Times*, advocating a school for musical critics. Although fully recognising the able manner in which the question is discussed, I fear that the idea is Utopian, and even if it were realisable I do not see that it would advance matters to any appreciable extent. In order to establish a school, it is first necessary to find the teachers and furnish them with some basis upon which to found their teaching. Assuming this to be possible, which I very much doubt, what would be the result? The enactment of various doctrines, which would tend to hamper individuality of judgment. I know that this is not what is intended, but it is what I believe would occur if this idea were to be put into practice. No, it stands to reason that a critic must have a special knowledge of his subject before he ventures to write about it. If he then expresses himself as well as he can, and is sincere in what he says, this is all that can be expected of him. Look, for instance, how divergent are the opinions held by many excellent musicians!

Who is to decide which of them is right? Music cannot be considered as a branch of mathematics! In endeavouring to realise a proper balance of appreciation, a critic need not by any means abdicate his own individual ideas, for he can state both views of the matter if he likes, and explain the reasons which actuate him in the adoption of one or the other. Mr. Ernest Newman says that 'if our desire is to attain rightness of judgment, we must always be testing our own opinions and those of others by applying broader and broader principles to them,' an excellent piece of advice. But who will be able to decide ultimately whether the final judgment is the right one? The upshot of the matter is that music is an art upon which it is impossible to dogmatise. What appeals to one musician leaves another cold. This can be realised daily, and the whole matter resolves itself into a question of individual feeling which all the arguments in the world will not affect.

At the same time, there is a great deal in the above-mentioned articles which is worthy of earnest consideration. For instance, the distinction between opinions and statements of mere fact, suggested by M. Calvocoressi, is a point which cannot be over emphasised. This is one out of several valuable remarks which the budding musical critic would do well to take to heart.

### Occasional Notes.

The following works will be performed at the Three Choirs Festival to be held at Worcester Cathedral, September 10 to September 15:—Tuesday morning: 'Elijah.' Tuesday evening: New choral work, 'The sayings of Jesus,' Dr. Walford Davies; 'Coronation Te Deum,' Parry; Motet, 'Throne of mercy,' Cornelius; Choral Symphony, Beethoven. Wednesday morning: 'Parsifal' (Act 3), Wagner; 'Stabat Mater,' Palestrina; new Symphony in E flat, Elgar. Wednesday evening (Public Hall): Miscellaneous concert, including a new work for orchestra, Prelude to 'Edipus at Colonus,' Granville Bantock. Thursday morning: 'St. Matthew Passion,' Bach. (For this performance a new edition is being prepared by Sir Edward Elgar and Mr. Ivor Atkins.) Thursday evening: New work for baritone solos and chorus, 'Five mystic songs,' Dr. Vaughan Williams; Violin concerto, Elgar; Requiem, Mozart. Friday: 'The Messiah.' The conductor of the festival will be Mr. Ivor Atkins.

On May 19, Madame Melba visited the Guildhall School of Music. She has presented that institution with a singing scholarship of the annual value of £30, and the reception was arranged to mark the general appreciation of her generosity. It was fortunate that an address she had composed for delivery on the occasion was fully written out, for her emotion at the warmth of her greeting so overcame her that she had to seek Mr. Landon Ronald's assistance in the delivery of her remarks. Most appropriately the topic of the address was 'Singing in English,' which was all the more welcome from the fact that Madame Melba's brilliant career as an opera singer is more associated in the public mind with foreign languages. As regards the fitness of the

English language for song, she confessed that at one time she thought that it did not lend itself felicitously to expression, but now in her maturer judgment, experience told her that she had been wrong. She believed now that while English lent itself to music less readily than Italian, it was equal in this respect to the French language, and superior to the German. The reason for the somewhat bad reputation of English as a singing language was, she believed, not that it was inherently unadaptable, but that its diction was not properly cultivated. She declared that 'our ears are tortured too frequently by mispronunciation and verbal obscurities, and at times to such an extent that it is difficult to decide in which particular language the singer is delivering his message.'

One of the most acute remarks the great prima donna made was that inaccurate pronunciation and obscurity tended to awaken a hostile critical attitude amongst the audience, and thus created a feeling of unrest and destroyed the burden of the message. The language should be sung as it should be spoken, with just sufficient added distinctness, 'or one might use the word exaggeration,' to counteract the obscuring effect of the singer's voice and the pianoforte or other accompaniment. She instanced the word 'love' as a particularly long-suffering one, and she humorously asked the lady students what they would say to a man who declared, 'I loive you.' Then as to the letter 'r'; she ridiculed its trill in the words 'heart' and 'darling,' which were so often sung as 'heartt' and 'darrling.' The treatment of the words 'garden' and 'forest' were contrasted. She argued that the tongue was not wanted in the former word, but was wanted in the latter; so in the one case the 'r' is passive and in the other active.

The address closed with an eloquent appeal to singing students to make themselves acquainted with fine English poetry—Shakespeare's sonnets, Keats's 'Ode to a Grecian urn,' Shelley's 'Ode to a skylark,' and many other of the poetic ecstasies with which our beautiful language is so rich. She advised them to learn such poetry by heart, and to speak it aloud with distinctness and understanding, and so to bring to their singing the glory of a perfect diction.

The failure of the Musicians' Company to discover a march worthy of gaining their prize has been seriously taken to heart in many quarters. A lady whose name we do not remember having seen before, wrote to a contemporary that she had submitted a bright and easy march, and yet no prize was awarded! Mr. Holbrooke considers that 'the assertion made that no march was good enough (out of 200 sent in) for performance at the coming celebration a fearful slight on the composers who sent in their work,' an opinion which takes us 'no forrader.' He also makes an arbitrary statement that there never has been a good work obtained by such means, and 'the best is always discarded, naturally.' We, and the majority, will be more inclined to agree with the *Morning Post*, which upholds the wisdom of the judges—the decision of the Company not to countenance an unworthy composition is to be commended, for there would be no gain to the cause of native music by giving its approval to indifferent work. The outcome of the competition is of course regrettable, but it does not seem a reason for great dissatisfaction. It is by no means an easy task to write a good march. How many composers have

succeeded in doing it really well? There is no inconsistency in the failure of our prolific writers of tone-poems and fantasies to find inspiration when fettered by the essential rhythmic sameness, simple design, and superficial idiom of a popular march.

The elevating influence of the competitive movement is the subject of frequent illustration and comment. The *East London Observer* provides us with a further instance of its working:

There are many who wander among the bye-ways in the purlieus of East London who must have been puzzled at the sudden popularity among the children of a quaint and beautiful old Somersetshire folk-song:

'Dashing away with a smoothing-iron,  
She stole my heart away.'

The street boy whistles it; the girls 'act' it; and we are informed that 'nearly every one in Toynbee Hall goes about rejoicing over his loss to the tune.' This delightful exemplification of the capacity of East London children for better things than slangy music-hall songs or whining waltz-airs from 'musical comedies,' picked up from street-organs, is due to the fact that 'Dashing away with a smoothing-iron' is one of the songs in which school choirs, boys' clubs, cripples' guilds, and all sorts of children are competing at the People's Palace Musical Festival this week. Let none who wish to keep their hearts young miss hearing the children 'dash away with the smoothing-iron,' and reflect that English, Scotch, Welsh, and Irish country folk can give to London children a thousand songs as fascinating as the charming Ironing Song from the West Country.

The meetings of the International Musical Congress (May 29 to June 3) obviously cannot be reported in our present issue. As we have already shown, they will unfold a panoramic view of British music such as has never before been exhibited on one occasion. In the Coronation period, when the glories of our great Empire are being happily celebrated, it was a peculiarly appropriate course to associate our national achievements in the art of music with the general jubilation. In addition to the social receptions announced in our last issue, we are glad to state that direct Government recognition has been afforded by an invitation from Earl Beauchamp to one hundred members of the Congress to a lunch at the House of Commons on the afternoon of Saturday, June 3.

Universal satisfaction, or rather relief, will be felt throughout England at Sir Henry Wood's decision to reject the opportunity of becoming conductor of the New York Philharmonic Concerts, and to continue his manifold activities in his native country. A London autumn season without Wood in charge of the Promenade Concerts would be unthinkable. He is, moreover, our chief bulwark against the intrusion of Continental conductors into the chief festival posts in England.

Messrs. Novello are preparing a Short Festival Te Deum for voices and orchestra, written by Sir George Martin at the request of the Dean and Chapter of St. Paul's, to be performed at the Special Thanksgiving Service at the Cathedral on Thursday, June 29, when their Majesties The King and Queen will be present.

In connection with the recent publication of Wagner's 'Mein Leben' it is interesting to hear that a translation by Mr. W. Ashton Ellis of 'The Family Letters of Richard Wagner' will shortly be issued by Messrs. Macmillan.

## MACKENZIE'S 'TAM O' SHANTER.'

(THIRD 'SCOTTISH RHAPSODIE.')

'Of Brownies and of Bogillies full in this Buke.'  
(Gavin Douglas.)

Among the orchestral items announced to be performed during the International Musical Congress is a new rhapsodie by Sir Alexander Mackenzie. This is the only work which has been expressly composed for the occasion. In this rhapsodie the composer has attempted a musical illustration of Tam o' Shanter's weird adventure, so graphically described by Burns in his immortal poem, on that memorable night when :

... a child might understand,  
The devil had business on his hand.

Following the poet's lines, the work divides itself naturally into three contrasted, but continuous sections, and opens with snatches of the famous drinking-song 'For the cock may crawl, the day may daw' :



which precede Tam's reluctant departure from the cosy inn and merry cronies with whom he has been carousing.

Before him lies a long road, and of evil repute ; but 'O'er a' the ills o' life victorious,' he trots cheerily homeward, on his grey mare Meg, into the darkness and the storm :

Whiles holding fast his guid blue bonnet,  
Whiles crooning o'er some auld Scots sonnet,  
While glow'rin round wi' prudent cares,  
Lest bogles catch him unawares.

A sinister subject appears, in the violas, before he has proceeded far on his way :



The pace increases until horse and rider approach Alloway's ruined Kirk, 'Where ghaists and houlets nightly cry' : and the trusty mare, sniffing danger and hearing uncanny sounds 'stood sair astonished.'

But heroic Tam, with a courage derived from 'inspiring bold John Barleycorn,' urges her to venture slowly and cautiously towards the window, which blazes with brilliant light :



There he witnesses the fearsome sight of an orgy of 'witches and warlocks in a dance,' to which Auld Nick himself supplies the eerie music of 'Hornpipes, jigs, strathspeys and reels' on the pipes.

This is the principal theme of the wild reel :



When the unholy revel is at the height of its frenzy, the exceptionally capricious and supple caperings of a

young witch cause Tam to lose his wits completely, and, in uncontrollable excitement, he roars out his approval :

'Weel done, Cutty-sark !'  
And in an instant all was dark.

Tam has barely time to rally his mare :  
So Maggie runs, the witches follow.

And the final movement describes his flight before the angry fiends. Of the manner of his narrow escape, let the poet tell :

Now, do thy speedy utmost, Meg,  
And win the key-stone o' the brig ;  
There, at them thou thy tail may toss,  
A running stream they dare na cross.

The main subject of this last section is :



But before the key-stone of the bridge is reached the infuriated witch who leads the pursuit, just misses seizing her intended victim : she only succeeds in wrenching off the mare's tail as a trophy :

But little wist she Maggie's mettle,  
Ae spring brought off her master hale,  
But left behind her ain grey tail.

Thanks to Maggie's agility, her master is saved ; and from this point onwards the pace gradually slackens, first to a canter, then to a comfortable trot. Tam's courage revives : the bacchanalian refrain once more rings in his ears, and in spite of his gruesome experiences, he reaches his homestead in, we fear, an unrepentant mood.

The vigorous tune of Burns's famous anacreontic, 'Willie brewed a peck o' maut,' has been adopted as the chief theme of this, the composer's third 'Scottish rhapsodie.'

HENRY ABYNDON, MUS. BAC.,  
CHOIRMASTER OF THE KING'S CHAPEL,  
IN 1455.

By W. H. GRATTAN FLOOD.

So little is really known of the English musicians of the 15th century that any new light is welcome. All musical writers note the fact that Henry Abyndon was Mus. Bac. of Cambridge University in 1463 (February 22), being the first musical degree recorded in England. There is some reason to believe that musical degrees were provided for at Oxford by Humphrey, Duke of Gloucester, in 1439 or 1440, but so far no actual record of such a degree being conferred at that date has come to light.

Henry Abyndon was born about the year 1418, and we first meet with him in 1444, when he was a musician in the chapel of Humphrey, Duke of Gloucester. On January 7, 1445, Duke Humphrey gave him a grant of £8 yearly for life, from the issues of Hadley Ree and Leigh Ree, Essex, a proviso being added that 'if Humphrey die before him Henry Abyndon shall have the same for life.' This grant was confirmed by privy seal of King Henry VI., on November 7, 1446. We next hear of him as Succentor of Wells, to which post he was appointed on November 24, 1447, in succession to John Bernard.

In 1452, Abyndon was famed both as a singer and an organist, and, in addition, he was in high esteem as Master of the Song at Wells. We are not therefore surprised to learn that on the death of John Plummer,



he was promoted to be Master of the Song, or Choir-master, of the King's Chapel, in 1455. All previous writers give the date of his appointment to the royal chapel as 'May, 1465,' but a reference to the Patent Rolls disproves such a statement. The actual date was September 29, 1455, and the grant was confirmed by the King on March 16, 1456. In this grant Henry Abyndon was appointed for 'the instruction and governance of the ten boys of the chapel of the household,' at a salary of '40 marks yearly from Michaelmas last, the date of his appointment, to wit, 20 marks from the issues of Norfolk and Suffolk, and 20 marks from the issues of the counties of Cambridge and Huntingdon, so long as he have the said instruction and governance; so that he act by advice and survey of the Dean of the Chapel.'

It is well-known that the Dean of the King's Chapel had the privilege of impressing suitable men and boys for the choir; and there is an interesting entry in the Patent Rolls under date of July 9, 1453, by which Thomas Lisieux, Dean of St. Paul's Cathedral, obtained protection for all choristers and ministers of St. Paul's, such that 'neither the dean of the King's Chapel nor any other officer or minister of the King shall take any such chorister or minister for the use and service of the King or other against his will.' Another entry, under date of November 14, 1454, affords us the information that Nicholas Sturgeon, Canon of St. Paul's—an eminent composer—who had helped to complete the Cathedral Library, had recently died, which fixes the date of Sturgeon's compositions as contained in the Old Hall MS.

So great was King Henry the Sixth's love for music that on March 10, 1456, he issued a commission to Walter Halyday, Robert Marshall, William Wykes, and John Clyffe, empowering them to impress boys 'elegant in their natural members and instructed in the art of minstrelsy, and to put them in the King's service at the King's wages, to supply the place of certain of the King's minstrels deceased.' Again, on July 14, 1458, the King granted for life to John Turgess, Queen Margaret's harper, 100 shillings yearly from the preceding Michaelmas, in lieu of a similar grant which had been annulled by the Act of Resumption. On July 17, 1459, a like grant of 100 shillings yearly was made to Thomas Greene, King's minstrel, and a similar grant was made to William Wykes, King's minstrel, and to John Clyffe, King's minstrel, on June 7, 1460.

On March 2, 1462, Henry Abyndon was granted the sum of £8 yearly for life, from the issues of the Castle manor, or lordship of Hadleigh, Co. Essex. A year later, as before stated, he was admitted a bachelor of music at Cambridge,\* and King Edward IV., on July 2, 1465, confirmed his appointment as Master of the Song of the Chapel of the King's household, at a salary of 40 marks yearly for the clothing, instruction and governance of the boys of the Chapel. His royal appointment was confirmed in 1471 and again in 1474.

In 1478, Abyndon was promoted to be Master of St. Catherine's Hospital, Bristol, and on September 29 of the same year he was succeeded by Gilbert Banaster as Master of the boys of the royal chapel. From the Patent Rolls of Richard III. it appears that the pension of £8 yearly, for life, which Abyndon had been given by Humphrey, Duke of Gloucester, and had been confirmed by Henry VI. and Edward IV., was confirmed by Richard III. on March 3, 1484, on fine of 20 shillings paid into the hanaper.

It may be necessary to mention that the King's Chapel, or the Royal Chapel of the Household, was distinct from St. George's Chapel, Windsor. King

Edward IV., in the twenty-second year of his reign, on February 28, 1483, established the chapel of the household as a foundation in the King's free chapel of St. Peter, within the Tower of London, consisting of a Dean and three Canons, 'one of whom shall be sub-dean, another treasurer, and the third precentor.' Master John Gunthorpe was appointed Dean; Nicholas Hewys, sub-dean; Richard Surlond, treasurer; and John Chirche, precentor; and the foundation was formally incorporated as 'the dean and canons of the royal free chapel of the household.' By the terms of the foundation the said Dean and Canons were granted in mortmain the free chapel of St. Peter, with all rights, appurtenances, &c., with licence to acquire lands, rents, advowsons of churches, to the value of £100 yearly. Strangely enough, the first Dean, John Gunthorpe, died within two months of his appointment, and so, on May 16, 1483, William Chaundry was given 'the deanery of the free chapel royal of the household.'

Henry Abyndon retained his post as Succentor of Wells until his death on September 1, 1497. He must have been a distinguished singer and organist, for he is commemorated in two Latin epitaphs by Blessed Thomas More, who knew him. In the short article on Abyndon in Grove's 'Dictionary of Music and Musicians' (new edition, vol. i., p. 8) it is stated that More's friendship for the musician 'is evidence of Abyndon's ability and goodness,' but it is added that 'the acquaintance can only have been slight, as More was but seventeen when Abyndon died.' This latter statement is a slip on the part of Sir George Grove, for More was born on Saturday, February 7, 1477-78; he was consequently in his twentieth year at the time of Abyndon's death, and was a law-student of considerable promise, as well as a good singer.

More's two Latin epitaphs on the deceased musician have been several times printed. In one of them occurs the following couplet:

'Millibus in mille cantor fuit optimus ille,  
Praeter et haec ista fuit optimus orgaquenista.'

Rimbault quotes the English epitaph on Abyndon from Stanihurst, but he remarks that it is merely an adaptation from More. Stanihurst was a distinguished Irishman, and is aptly described by Camden as: 'Eruditissimus ille nobilis Richardus Stanihurstus.' He was born in Dublin in 1545, and graduated at Oxford, becoming a barrister at Lincoln's Inn. His first work, published in London in 1570, was *Harmonia seu catena dialectica Porphyrium*. However, his 'poetical conceits' in Latin and English did not appear till 1583, at which date he was living in exile as a Catholic priest, and Chaplain to Albert, Archduke of Austria, dying at Brussels in 1618.

## Church and Organ Music.

### EXTEMPORIZATION BY THE CHURCH ORGANIST.

The Royal College of Organists most wisely includes, in its tests for the Fellowship Diploma, the important subject of Extemporization upon a given theme. But, in spite of this, the serious cultivation of the art by those to whom it is of the greatest value can hardly be said to have reached the level of excellence it deserves. The reason for this may possibly be found in the diffidence with which so many organists are prone to regard their powers. They may be, and generally are, ready enough in their performance of difficult works; they may also be good accompanists, and excellent in their management of the organ. And

\* On December 12, 1463, Thomas St. Just, *Doctor of Music*, was appointed Warden of King's Hall, Cambridge.



yet, when they are asked to extemporize, say, a voluntary before service, they seem to fall into a stereotyped manner, wholly devoid of interest, either in thematic material or its development. The too common reply to the question 'Do you extemporize?' is an apologetic 'No; I don't do much in that way.' Surely, everyone aspiring to the high calling of a Church organist should regard extemporization as an essential part of his equipment. It may be said at once that few approach the subject from the right direction. There are, of course, many examples of natural aptitude in those who have had little or no musical training, but it is equally true that this delightful and necessary accomplishment may be acquired to some considerable extent by the less gifted, if they are content to study the question first in its simpler aspects.

Before everything, a knowledge of the rules of harmony is essential, but as this is now possessed so generally, it is assumed that sufficient has been learned to enable the student to 'write' correct four-part harmony. In its advanced stages, extemporizing demands the greatest freedom as to the number of parts employed, as is the case in advanced written composition. But the object of this paper is to consider the elementary principles underlying the art. Let an attempt be made to improvise simple passages in three parts, for the moment disregarding rhythm and even time. The object should be to become accustomed to see quickly the proper movement of each part, e.g.:



Then, when progress in these matters has been made, a step would be gained by endeavouring to convey a sense of time and rhythm to this simple passage, as follows:

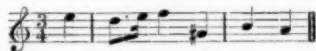


But further consideration will show some possible points of imitation:



These are, indeed, childish ideas; but until the principles underlying them are mastered, proficiency will be impossible. Similar examples may be practised in four, and eventually five or more parts.

It is a strange fact that if ten organists are asked to extemporize upon such a subject as the following:



nine of them will be content to commence by simply harmonizing it. But if examined, several points will be noticed of which use can be made. In most themes there will be found features of melodic or rhythmic interest, and the student is advised to regard the theme, whether his own or one suggested to him, as so much material upon which he is to work. An examination of the works of great composers will reveal their methods of development; and though it is much to say that extemporizing, if it is to be of value, should be equal to a written work, the principles of the latter should apply in some degree to unpremeditated examples.

In the simple subject last given, two points suggest themselves, viz., the rhythmic movement of the first four notes, and the melodic progression of the last three. In employing the first of these, the note-values are most important, and any variation of actual 'sounds' may be made, so long as they are governed by the former. For example, a beginning might be made as follows:



by way of introduction. Then the theme might be stated with suitable harmony, in which rhythmic imitation might be introduced, followed by a parallel phrase on other notes. Then would come a modulation to, say, the relative major, followed by the employment of more remote keys, still maintaining the character of the theme. The last three notes of this might be used in many ways, so long as they govern the general appearance of the development. The following at once suggests itself:



and would be of help in modulation. The two ideas might be combined:



By following these primitive ideas the student will find the work engrossing in its interest, and his alertness in grasping the possibilities of a simple theme immensely increased. He is advised to practise with a theme before him, and later should endeavour to commit it to memory.

The introductory voluntary affords an excellent opportunity to the organist, and much depends upon his artistic resources when they are employed in preparing his listeners for the service to which his voluntary is but the prelude.

The time has surely gone by when the following may be considered a fitting introduction to a musical service:

Why do so many organists make it an invariable rule to commence with a pedal-note? And why does the left-hand maintain the respectful distance of an octave above the pedals? The result is of course that there are three distinct basses, viz., the 16-ft. pedal, the 8-ft. by means of the coupler, and the octave above by the left-hand. There are, no doubt, many occasions when the pedals might enter first with good effect; but it is equally important to employ other parts in as prominent a manner. Assiduous practice in making contrapuntal entries of the various parts will give wonderful freedom, and suggest all sorts of development, even of the simplest theme.

#### SPECIAL SERVICES.

On May 16, the annual oratorio services took place in Ely Cathedral. The morning service included Bach's 'A stronghold sure,' and Beethoven's Symphony in C minor. In the afternoon were performed Parry's 'Blest pair of sirens,' and Mendelssohn's 'Hymn of praise.' The choir of 200 voices was drawn from Ely, Cambridge, Huntingdon, and Newmarket. The orchestra, which was largely professional, was led by Mr. Haydn Inwards. The soloists were Miss Viola Salvin, Miss Florence Atkin, Mr. Joseph Reed, and Mr. Wykes. Mr. E. A. Davison was at the organ, and Mr. J. F. Chubb at the pianoforte. Dr. A. W. Wilson conducted.

On Palm Sunday an impressive performance of Cuthbert Nunn's 'Via Dolorosa' was given in the Baptist Chapel, Quorn, under the direction of the organist, Mr. H. H. North. Mr. C. Sutton, of Loughboro' Parish Church, capably sustained the important solo part entrusted to him, and the singing of the choir was marked by correct intonation, and the subdued solemnity which the work calls for.

Through the liberality of a resident, a performance of Handel's 'Israel in Egypt' was given at Gilmorton on May 14. The choruses were well rendered by a choir of

fifty voices, while the soloists were Miss Daisy Pearson, Miss Edith Coltman, Mr. Hector Dams, and Messrs. A. G. Colledge and J. Nicholls. A band of strings, trumpets, and drums was supplemented by the organ, at which Mr. F. Vallance presided. Mr. H. Matthews conducted.

On the evening of Good Friday, Arthur Somervell's 'The seven last words' was sung in St. John's Cathedral, Newfoundland, in the presence of a large congregation. The Cathedral organist, Mr. C. H. Allen, was at the organ, and played as voluntaries Choral Preludes by Bach and Brahms.

A programme of oratorio selections was performed by the choir of St. Matthew's Church, Toronto, with an orchestra, on April 12, under the direction of Mr. A. E. Redsell.

At an At Home given by Mrs. Lett, of 8, Lower Berkeley Street, London, the Rev. J. Eckersley, Vicar of Langley, gave an address in explanation of a new method of rendering the Psalms. Several Psalms were sung by a choir as illustrations.

The organ of All Saints' Church, Bradford, was re-opened after renovation on May 24, when Mr. Charles Scott gave a recital.

The new organ in St. Mary's Church, Birkenhead, was opened by Mr. Alfred Hollins on April 27.

#### ORGAN RECITALS.

Sir Frederick Bridge, St. Margaret's Church, Rochester—Allegro Maestoso and Pastorale in G, *Merkel*.  
Mr. F. Gostelow, St. Stephen's, Walbrook—Allegro from fifth Sonata, *J. S. Bach*.  
Mr. Caradog Roberts, Moss Side Welsh Chapel, Manchester—Funeral March and Hymn of Seraphs, *Guilmant*.  
Mr. Ernest O'Dell, Methodist Church, Merriekville—Grand Chœur in D, *Guilmant*.  
Mr. W. H. Maxfield, St. John-the-Evangelist's, Altrincham—Allegretto in B minor, *Guilmant*.  
Mr. Hanforth, Sheffield Parish Church—Funeral March and Hymn of Seraphs, *Guilmant*.  
Mr. J. Job, St. Margaret's Church, Ipswich—Fantasia on 'O Filii et Filiae,' *John E. West*.  
Mr. G. Bernard Gilbert, Town Hall, Stratford—March in F sharp, *C. M. Widor*.  
Mr. Arthur S. James, St. Peter's, Rickmansworth—Prayer and Cradle Song, *Guilmant*.  
Mr. Harry Bingham, Wesleyan Church, Blundellsands—March Gothique, *Saloné*.  
Mr. R. W. Browne, Church of the Good Shepherd, Leam—Madrigal, *Lemare*.  
Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Finale from Sonata in D minor, *Faulkes*.  
Mr. E. Harold Melling, United Methodist Church, Downham Market—Sonata No. 6, *Mendelssohn*.  
Mr. T. D. Edwards, Penuel Chapel, Rhos, N. Wales—Funeral March and Hymn of Seraphs, *Guilmant*.  
Mr. Harry Bedwell, St. Edward's Church, Cambridge—The 'Storm' Fantasia, *Lemmens*.  
Mr. Herbert Hodge, St. Nicholas Cole Abbey—Requiem, *Eternam, Basil Harwood*.  
Mr. W. Deane, St. Mary's Church, Johannesburg—Grand Chœur in D, *Guilmant*.  
Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Lamentation, *Guilmant*.  
Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Sonata No. 3 (Preludio), *Guilmant*.  
The Rev. G. C. E. Ryley, Fordwick Parish Church—'Passacaglia,' *John E. West*.  
Mr. Harvey Grace, St. Saviour's, Southwark—Variations and Fugue on 'God save the King,' *Reger*.  
Mr. Albert Orton, Walton Parish Church, Liverpool—Fantasia and Fugue in A minor, *Merkel*.  
Mr. C. H. Duffield, Collegiate Church, Tettenhall—Air and Variations (Holsworthy Church bells), *S. S. Wesley*.  
Mr. George H. Rees, Crown Court Scottish National Church, W.C.—Fugue in D major, *J. S. Bach*.  
Mr. Reginald Waddy, Emmanuel Church, Mannamcadd—Romance sans paroles, *Bonnet*.

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- Mr. Frederick Davis, Pico Heights Congregational Church, Los Angeles, Cal., U.S.A.—Toccata in G minor, *Regers*.  
 Mr. C. H. Moody, Leigh Parish Church—Sonata in A minor, *Borowski*.  
 Mr. J. Frank Proudman, Town Hall, Durban—'Die Meistersinger' overture, *Wagner*.  
 Mr. H. T. Gilberthorpe, St. Mary's, Walton-on-Thames—Marche aux Flambeaux, *Guilmant*.  
 Mr. Walter Porter, City Hall, Hull—Offertoire in C minor, *Batiste*.  
 Mr. F. W. Drake, St. Saviour's Church, Guildford—Suite for Organ, *Elgar*.  
 Mr. S. W. Swainson, Bilton Parish Church, Harrogate—Fifth Sonata, *Mendelssohn*.  
 Mr. Hanforth, Sheffield Parish Church—Fourth Sonata, *Mendelssohn*.  
 Mr. Alfred Hollins, City Hall, Hull—Solemn March, *Smart*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Frederick Davis, organist, Pico Heights Congregational Church, Los Angeles, Cal., U.S.A.  
 Mr. Orlando Mitchell, organist and choirmaster of the Parish Church of St. John, St. Ives.  
 Mr. G. Herbert Parker, organist and choirmaster, Avenue Congregational Church, Enfield.  
 Mr. J. D. Spedding, organist and choirmaster of the High Church, Inverness.  
 Mr. Harry H. Stubbs, organist of the Charterhouse, E.C.  
 Mr. J. H. Wild, choirmaster of the Parish Church, Hornsea, Yorks.

## THE LONDON MUSICAL FESTIVAL.

Owing to the late period of the month in which the London Musical Festival fell, we are able to deal with it here no further than the concert of Wednesday evening, May 24, at which Elgar's new Symphony in E flat was performed for the first time. As this was fully analysed in our columns last month, detailed description of its contents is unnecessary here. It fully bore out the anticipation that, as a whole, it would prove brighter and less strenuous in character than its predecessors. In the new work the emotion runs more placidly and evenly, though there are many moments of intense feeling and one or two tornado-like outbursts. While never ceasing to bear Elgar's characteristic signature, the music takes us into fields of thought that the composer has not touched upon before. This is especially so in the extremely fanciful Scherzo and the solemn slow movement. The Symphony generally suggests a mind that has lived through many illusions and disappointments, and found the deeper peace of things. There is an exquisite refinement in the exhilaration of the first and last movements, and a peculiar nobility in the thematic fragment, derived from one of the motives of the opening Allegro, that is so frequently used as a kind of philosophic summing-up of all that has gone before. The orchestration presents many new and interesting features. The Symphony received an extremely good first performance, though certain of the details of the score may be expected to come out more clearly later on. It was enthusiastically received, the composer being frequently recalled.

A deep impression was made also by Mr. Granville Bantock's symphonic poem 'Dante and Beatrice,' a rich expression of the characteristically full-blooded emotion of that composer. Here again the scoring is of exceptional originality and beauty; one can hardly imagine a more gorgeous flood of tone than that poured out by the orchestra at times. At a first hearing, the

solo cadenzas that introduce the Beatrice music may not quite justify themselves, but perhaps the psychological reason for them may become clearer as we know the work better. The themes of the symphonic poem are very striking,—that of Beatrice being especially beautiful—and they are developed with greater closeness of texture than in any previous orchestral work by Mr. Bantock. The two other English novelties were of a slighter cast. Dr. Walford Davies's little suite 'Parthenia' is somewhat heterogeneous in style; part of it is purely and delightfully English, with the dewy freshness that is characteristic of so much of Dr. Davies's music; other parts seem to have come direct from 'Tristan.' All the music is good in itself, though the various styles do not blend. Mr. Percy Pitt's 'English Rhapsody' is a clever *jeu d'esprit*, quite English in that it is founded on old English melodies, and quite rhapsodical in its haphazard treatment of them.

The solo performances were of high quality throughout. Mr. Kreisler and Mr. Casals, each at his best, and each stimulated by the other, gave a reading of Brahms's double Concerto for violin and violoncello that made this noble work live in every phrase. Mr. Kreisler was as splendid as ever in the Elgar Violin concerto, and Mr. Casals played the D major Violoncello concerto of Haydn as probably only he can play it, with incomparable grace, tenderness and humour. Madame Julia Culp's singing of the Angel's music in 'The dream of Gerontius' was magnificent in itself, but not precisely angelic. Her tremendous temperament kept forcing itself through the music at one point after another; and though she made some thrilling emotional effects, one felt them to be a little out of key with one's notion of the pitying but passionless being whom Newman and Elgar have drawn for us. In her selections at a later concert,—Monteverde's amazingly modern 'Lamento d'Arianna' and two songs by Schubert—Madame Culp could give free wing to her temperament without danger to the music; and her singing throughout was that of an exceptionally fine artist.

Two works, though not actually new, were given on May 22 and 23 respectively for the first time in England. Max Reger's setting of the '100th Psalm' is a tough nut for a general audience to crack, while musicians as a whole will probably respect it more than love it. Its rich and deftly-wrought counterpoint make it a pleasure to read, but in performance the work is heavy and wearisome, partly on account of Reger's inability to give his counterpoint any rhythmical interest. And as if the choral writing itself were not perilously thick and involved, Reger must needs becloud it further with some very injudicious orchestration. Debussy's 'Rondes de Printemps' (the third of a new set of 'Images') went to the other extreme of style. Max Reger is obscure through sheer over-statement, Debussy through excessive reticence. His aim is to paint certain of the more elusive aspects of nature; the misfortune is that the musical symbol is generally so abstract and so remote from the thing symbolised, that we cannot see any connection between the two. At a first hearing, at any rate, the work must be pronounced mostly unintelligible, though there are passages in it of which the beauty makes an immediate appeal.

The Norwich Festival choir sang in 'The dream of Gerontius' and the '100th Psalm.' It hardly came up to expectations; perhaps the strain of travelling and of rehearsal had told upon the singers before they came on the platform. The semi-chorus in 'Gerontius,' however, was excellent.

## Reviews.

*The Form and Order of the Service to be performed at the Coronation of Their Majesties King George V. and Queen Mary.* Edited by Sir Frederick Bridge.

[Novello & Co., Ltd.]

Though not altogether unique, the experience of acting as Director of the Music at two Coronations has fallen to the lot of few. We believe Sir George Smart acted in that capacity on three such occasions. But the rapid advance of musical culture both by composers and performers has rendered Sir Frederick Bridge's task a far greater one than ever. That he has succeeded in providing an entirely adequate scheme for the great event to which all are looking forward, no one will deny. He has selected works which may be taken as representing no fewer than five centuries. For pure unaccompanied singing Tallis's Litany is a fine example, to which may be added Gibbons's Amen, and in more modern fashion that by Sir John Stainer. Of the larger works four should be mentioned, viz.: Sir Hubert Parry's 'Te Deum' and his anthem 'I was glad,' Sir Frederick Bridge's 'Homage Anthem,' and Sir Charles Stanford's setting of the 'Gloria in Excelsis.' In his preface to the Coronation Service Book, Dr. Alcock says of the Te Deum, 'the broad lines in which it is cast, with the elaboration of figure and development, combine to render the setting a real achievement.' The use made by the composer of three principal themes ('St. Ann's' tune, the 'Old hundredth,' and the Intonation to the Creed) is sufficient support for this contention. The anthem 'I was glad,' which was specially composed for the coronation of King Edward, is fortunately to be repeated, with, of course, some slight alteration of the middle section containing the acclamations by the Westminster scholars. The orchestral introduction is also new, which, possibly from old associations, we cannot help regretting, fine as the new section undoubtedly is. It may be hoped that the anthem will be generally used, for the subject is suitable for many seasons of the Church's year, and the nobility of the music, its lofty conception and the knowledge of effect it exhibits, make it a notable addition to our repertoire of sacred music. It should be added that the middle section containing the 'Vivats' can be omitted.

Sir Frederick Bridge's 'Homage Anthem' well illustrates the employment of simple means for the securing of great effect. The composer has no doubt kept in mind the circumstances under which his music will be heard, and we do not question the result. The use of the chorale 'Ein feste Burg' was a happy idea, and could only ensure that stately and powerful appeal which the occasion demands. The choice of words is of equal importance, and the use of the Bible version has secured a stronger interest than that conveyed by the Prayer-book version. Sir Frederick's anthem will no doubt find a wide acceptance.

In his setting of the 'Gloria in Excelsis,' (in B flat) Sir Charles Stanford again shows that consummate mastery of detail and technique which characterizes all his church music. In the thematic material, no less than the working out, he has produced a work which is not only entirely worthy of the occasion which called it forth, but which may well rank with his best achievements of the same character.

The remaining new works comprise Sir Edward Elgar's 'Offertorium' and the 'Sanctus' by Dr. W. G. Alcock. The former is characterized, as the preface truly points out, by 'that spiritual intensity' which is so conspicuous in the composer's work, and 'is exactly what it should be—a reverent supplication.' The 'Sanctus,' while on simple lines, contains material of sufficient interest for so short a work, the chief effects being obtained by a passage of modulation at the words 'Heaven and earth,' and the 'fanfare' introducing an enharmonic change which leads naturally enough to the conclusion in A major.

Sir Frederick Bridge has adapted the exquisite music of Purcell to the words of the Introit, 'Let my prayer,' which their mutual suitability more than justifies. Sir Walter Parratt's Confortare, 'Be strong, and play the man,' is again included in the scheme, and with every good reason, for it exactly suits the occasion and the moment. Handel's

'Zadok' needs no description, but it may be said that it has claimed a place at every coronation since that of George II. and Queen Caroline, for which Handel indeed composed it, and has thus proved its worth.

Sir George Martin has enriched John Merbecke's venerable Creed with an accompaniment for brass and organ, which shows his command of the resources of those instruments no less than his reverence for tradition.

The whole selection is worthy of the great ceremony at which it will be used.

*Those haunting eyes. Fountain song.* By Ernest Austin.  
[J. H. Larway.]

In these songs we find perfect agreement between poet and composer, for not only are they one and the same person, but Ernest Austin the composer shows singular adaptability and sensibility to the rhythms and sentiments of Ernest Austin the poet, for he unmercifully breaks up the continuity and balance of his musical phrases to give full weight of accentuation and expression to the verbal phrases. It is a method he has always favoured and often practised, and in the present instance he certainly employs it with confidence and effect. In 'Those haunting eyes' there are time-signatures to indicate the changes, but that antiquated device is ignored in 'Fountain song,' where even the bars are inserted, as if apologetically, with dotted lines. The former song is agreeably sentimental and the latter is dainty. Their musical ideas, if below the level of Mr. Austin's best inspirations, are at least interesting and out of the common rut.

*Summer Sketches.* For the Organ. By Edwin H. Lemare.  
[Novello & Co., Ltd.]

This very attractive work consists of a suite of five short movements, obviously intended for performance in their printed order, viz., 'Dawn,' 'The Bee,' 'Cuckoo,' 'Twilight,' 'Evening.' The first three are suitable, however, as separate numbers. Mr. Lemare's knowledge of organ registration and its possibilities is well known, and he here exhibits that knowledge most happily. An organ of modern construction, possessing at least three manuals, is necessary if the pieces are to make their effect, while some demand is made upon the technical resources and musical intelligence of the performer. But these are becoming more general, and the Suite will, we believe, be very widely used by those to whom music in this free, and none the less attractive, style makes an appeal.

The effect of increasing brightness and movement in 'Dawn' is exceedingly well obtained, and the droning of the bee is faithfully suggested in the second number. Of the remaining movements we particularly like, 'Evening,' for its peaceful character and dreamy atmosphere, which come as the natural consequence of the movement preceding it.

*Ich möchte weinen.* By Willy Lehmann.  
[Breitkopf & Härtel.]

This is a setting of Heine's sonnet 'Ich möchte weinen, doch ich kann es nicht.' An English version is added, of which 'to the base earth must I cling, where foul and hissing wormbrood round me creep, foul wormbrood round me creep' is perhaps not the best specimen sentence. The composer yearns to be deeply expressive, and the melodic contours and choral progressions are moulded with this object in view; but mere yearning does not bring its attainment. For all its Wagnerian harmonies, its seriousness, its artistic design and finish, the song does not carry conviction, although it is capable of picturesque effect when sung with orchestra. Some marks on the pianoforte score indicate that the accompaniment was originally conceived as orchestral music.

### BOOKS RECEIVED.

*The Keyboard Explained, with some account of a system of 'tonic' notation and other matters.* By Immo S. Allen. Pp. 32. Price 6d. (London: Kegan Paul, Trench, Trübner & Co.)

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*My Life.* By Richard Wagner (English translation). Two volumes. Pp. 911. Price 31s. 6d. (London: Constable.)

*The Annual Report of the Smithsonian Institution.* Pp. 751. (Washington: Government Printing Office.)

*The Royal Opera and Imperial Russian Ballet.* Illustrated descriptions of operas and ballets, with biographical sketches of artists. Pp. 92. Price 1s. (London: John Long.)

*Modern Organ Building.* By Walter & Thomas Lewis. Pp. 155+3 Appendices. Price 7s. 6d. (London: William Reeves.)

## Correspondence.

### TENORS AND VOICE-FAILURE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—A statement by Signor Caruso has lately appeared in the daily press to the effect that, owing to some unexplained trouble with his throat, he is compelled to cancel all his engagements, and relinquish singing for a period, which he anticipates will extend over a good many months. May I venture to hope that this announcement of sudden voice-failure, coming from a singer of such world-wide renown, will induce some of our leading musicians to inquire into a matter which urgently calls for investigation?

Sudden deprivation of the singing voice, which is not the result of cold, and which the sufferer cannot account for in any other way, is a thing which is continually happening to tenor singers; but the musical world is probably not aware how common is the misfortune, because it is only in the case of those who have established a reputation that the circumstance obtains a sufficiently wide publicity. I have frequently, though not very successfully, endeavoured to draw attention to this mysterious failure of voice, to which tenors appear to be peculiarly liable. Perhaps, Sir, you will permit me to refer once more to the matter, and to state what I have long been convinced is the true cause of the evil.

The premature decay of voice so common among tenor singers is, I believe, a natural result of the mistaken but almost universal supposition that the voice of a man is necessarily produced in an essentially different way from that of a woman or a boy. The adult male singer is taught to use a certain kind of voice, termed chest voice, for either the whole or nearly the whole of his vocal compass, while the female singer is forbidden to employ this kind of voice except for comparatively few of her low notes. Now the fact, which, strange to say, seems to be unknown both to the vocal physiologist and to the practical musician, is that there are two kinds of chest voice, obtained in two fundamentally different ways. There is the chest voice which is the lower of two separate registers, and there is the chest voice which extends throughout the whole of the vocal compass and is the only kind of voice which its owner possesses. The former kind, though in many cases a very useful voice for ordinary purposes, is always more or less wrongly produced, and cannot with safety be employed freely except at a somewhat low pitch. The other kind of chest voice, which is similar in point of robustness but very superior in quality, is produced, as I think can very clearly be proved, in precisely the same way as the middle and upper part of a well-trained soprano voice.

In the case of the best tenor singers, the voice before it is trained is of this latter description; but since the various approved methods of training are all based upon the erroneous supposition above mentioned, the result of the training process is slowly but surely to alter the mode of production originally prompted by nature. The immediate effect of this alteration is deceptive. The would-be singer finds that he gets a louder tone out of his voice than formerly, and therefore thinks that he is strengthening and developing it. Only, perhaps, after he has been for some years before the public does he begin to realise that he is singing with much more effort than he once did, and that his voice is gradually deteriorating. Later comes the inevitable break-down, when, as in the case of the great singer referred to, a prolonged period of rest is rendered compulsory, while in not a few instances a promising career is brought summarily to an end.—Yours faithfully,

11, Grazebrook Road, E. DAVIDSON PALMER.  
Stoke Newington, N.

### ELLIOTT FUND.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Some two years ago you were good enough to publish an appeal which I then made on behalf of this Fund, the object of which is to provide a small pension for Mr. J. W. Elliott, for many years organist of St. Mark's Church, Hamilton Terrace, N.W., and the composer of several of our best-known hymn tunes. I am glad to say that in response to that appeal, together with assistance which I have received from several of the present and past members of the congregation of St. Mark's Church, I have so far been able to hand to Mr. Elliott each quarter an amount equivalent to the salary he was accustomed to receive from the Church. In order to continue this most necessary work I have now to make a further appeal for support, and whilst thanking those of your readers who have so kindly assisted in the past, may I ask them to be good enough to renew their donations so far as possible.

I should like to add that there are no expenses whatever in connection with this Fund, and that I shall be most happy at any time to forward full particulars to any interested, on receipt of a post-card with name and address.—I am, Sir, Yours faithfully,

F. J. WALKER,

Hon. Treasurer 'Elliott Fund.'

Churchwarden, St. Mark's, Hamilton Terrace, N.W.  
24, Upper Hamilton Terrace, N.W.

## Obituary.

Deep regret will be felt among musicians of all countries at the death of GUSTAV MAHLER, which occurred at Vienna on May 18. He was born at Kalliocht, in Bohemia, on July 7, 1860, and studied at Iglau, Prague, and at Vienna University. A succession of musical appointments of increasing importance culminated in his instalment in 1897 as Director of the Court Opera at Vienna. He also succeeded Dr. Richter as conductor of the Vienna Philharmonic concerts. Since 1907 he had been living in New York, where he was musical director at the Opera House and afterwards conductor of the Symphony Orchestra. Although Mahler was one of the foremost musicians of his day, he was little known to the public in England. Two of his symphonies have been performed at the Queen's Hall, London, Promenade concerts, but they failed to win popularity. The English public were apathetic to his music probably because his naiveté of expression did not stir them and his high endeavour and scholarship, although doubtless admired, made no deep appeal; in the case of the symphonies a further obstacle to acceptance was their length. Mahler wrote in all eight symphonies, the last of which employs a choir for the singing of the 'Veni Creator Spiritus' and a portion of Goethe's 'Faust.' His other works include 'Humoresken' for orchestra and a cantata 'Das Klagende Lied.' As a conductor he was universally considered one of the greatest of his generation.

We regret to record the death, at Ladysmith, South Africa, on April 5, of ARTHUR W. SMITH, F.R.C.O., A.R.C.M., organist of the War Memorial Church, the son of Samuel Smith, of Windsor.

At the Royal Academy of Music, the Charles Mortimer Prize (composition) has been awarded to Douglas F. W. St. Leger (Madras), Alma Goatley being highly commended. The Louisa Hopkins Memorial Prize (pianoforte) has been awarded to Elsie Jones (Cowes, Isle of Wight), Katherine Doubleday being commended. The Thomas Threlfall Scholarship (for organ playing) has been awarded to Hubert S. Middleton (Windsor).

Lectures were delivered before the Musical Association on April 25, by Mr. Herbert Antcliffe on 'The sense of programme' and on May 16, by Mr. E. Howard Jones, on 'Brahms in his pianoforte-music.'

## THE PAGEANT OF LONDON.

By about the second week in June this elaborate Pageant will be displayed at the Crystal Palace. We must pass over an enumeration of the spectacular wonders this great undertaking is to comprise: it is with the music that we are concerned. At entertainments of this description, the musical part seldom receives adequate attention from either the promoters or the spectators. On the present occasion, however, each scene has been entrusted to a specially chosen composer. So we shall have an opportunity of judging how some of our composers acquit themselves under circumstances which seem favourable to the display of both imagination and skill.

The orchestra employed is a very large wind band, comprising about double the number of instruments found in an English military band. There are two flutes and piccolo (not the military band variety with its restricted tonality), two oboes, two high E flat clarinets, six 1st, four 2nd, and four 3rd B flat clarinets, two bassoons and a contra-bassoon, alto, tenor, and baritone saxophones, four horns, two 1st, two 2nd and two 3rd cornets, six trombones, baritone and euphonium, two E flat and two B flat bass tulas, several stringed basses, and the usual percussion.

The Pageant of London takes four days to unfold itself and is in twenty-eight episodes, some of which contain two or three scenes.

## PART I.

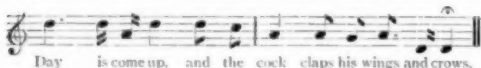
SCENE 1: *Pre-historic London*.—This contains a pastoral opening by Mr. W. H. Bell (who will direct the whole of the music), and a Druid prayer and processional music by Mr. Frank Tapp.

SCENE 2: *Foundation of the City*.—Here there are four numbers by Mr. Tapp, 'A Prelude,' 'Hymn to Diana,' 'Soldiers' chorus,' and 'Finale.' The other numbers are all written in the church modes, a somewhat dubious method of being pre-historic.

There is also a 'Children's dance' by Edward German, not written for the occasion, but none the less welcome.

SCENE 3: *Restoration of London by Alfred*, has some interesting incidental music by Mr. Cecil Forsyth, introducing an ancient barbaric folk-song.

SCENE 4: *Re-capture of London from the Danes*.—Mr. G. von Holst is responsible for this scene. There is a 'Raven song,' another called 'Biarkmal,' commencing thus:

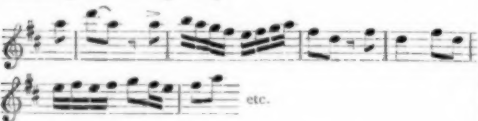


Day is come up, and the cock claps his wings and crows,

and another 'In praise of Oluf,' containing a *basso ostinato* of three notes.

SCENE 5: *The Norman Conquest*.—This is undertaken by Mr. Paul Corder, who, in a 'Mournful march' when Harold departs for the Battle of Hastings, and a 'Joyous march' when William enters London, shows himself a musician of resource and ability.

SCENE 6: *The Commune of London*.—This is by Mr. Haydn Wood, and is very bright. There are four numbers, including a dance beginning:



SCENE 7: *The Dawn of British Unity*.—(a.) 'Proclamation of Edward.' The incidental music to this is by Mr. Bell, and is founded on the well-known Welsh air 'Ar hyd y nos.'

(b.) 'Procession of Holy Cross,' a solemn march-like movement, to which the *Vexilla regis* is placed as a choral counterpoint.

(c.) 'Investiture of the Prince of Wales,' another processional movement, followed by a joyous ending with chiming bells.

SCENE 8: *The Age of Chivalry*.—Here we have an 'Entry of the Populace,' a dance in 3/4 time, a 'Knights' entry,' a 'Stately dance,' measure in 7-bar rhythm, and a 'Choral finale.' The whole of these important contributions are by Mr. Bell, and bring the first section of the Pageant to a noble conclusion.

## PART II.

SCENE 1: (A.) *The Canterbury Pilgrims*.—We now have specimens of the powers of Mr. J. B. McEwen, whose compositions are far too seldom heard. The 'Processional march' contains two jovial themes, used separately and in combination.

(B.) *Social Upheaval*.—This is the Wat Tyler episode. There is a quiet opening and some wild music for the riot; also a song of Wat Tyler's men.

SCENE 2: *The Triumph of Conquest*.—A notable section with a 'Triumphal march,' founded on two themes, combined at the end with the old Agincourt song, 'Our King went forth to Normandy.' There are several episodes, one of which, where fifteen virgins sing a 'Noël' to the accompaniment of six trumpets in the arena, is very striking.

SCENE 3: (A.) *Richard III. leaving London*.—This includes a 'Solemn march' by Mr. Frank Bridge.

(B.) *Bosworth field* has the 'Battle-music' supplied by Mr. Bell; but

(C.) *Henry VII. entering London*, contains a brilliant march-movement with an effect of pealing bells by Mr. Bridge.

SCENE 4: *The First Discoveries*, is from the same hand, containing an opening of a Minuet character; besides this an old Pavane and Galliarde are played by a small stage band.

SCENE 6: *The London of Merry England*.—The music of this scene has been arranged by Dr. Vaughan Williams, using old folk-tunes and Morris dances, the whole being scored by Mr. Cecil Forsyth. Great use is here made of drone basses and other archaic harmonic effects.

SCENE 7: *The Field of the Cloth of Gold*.—A very interesting scene, by Mr. Charles Macpherson. There is an 'Entry of the Populace,' a brilliant 'March,' the Trio of which—played by mounted stage band—goes thus:



and an 'Entry for the Queen.'

SCENE 8: (A.) *Queen Elizabeth*.—This is by Mr. Hubert Bath, and contains some gay and brilliant music for the knightening of Sir Francis Drake.

(B.) *Queen Elizabeth and troops at Tilbury*.—The March from Mr. Edward German's 'Henry VIII.' music and a chorus, 'God save Elizabeth,' from the same composer's opera, 'Merrie England,' are very suitable here and bring the Second Part to a bright conclusion. Musically this is the most interesting section of the Pageant.

## PART III.

SCENE 1: (A.) *Trade with the Indies*.—Sir A. C. Mackenzie's delightful 'Britannia' Overture enlivens this otherwise not thrilling scene.

(B.) *The Sailing of the Pilgrim Fathers*.—Mr. Bell provides some nautical music founded on 'The Golden Vanity,' and the 'Entry of the Pilgrim Fathers' has this subject:



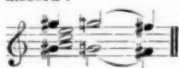
with which is used Orlando Gibbons's 'Angels' song.'

SCENE 2: *Meeting of the Old World and the New*.—The music here is founded on various works of Byrd, Gibbons, Pilkington, and Rossiter.

SCENE 3: *Charles I.*, has nothing new. A 'Pastoral dance' by Edward German and some old music of Dowland suffices. A notable effect is gained with the simplest of means at the King's execution.

SCENE 4: (A.) *Charles II.: The Restoration*.—The music here is founded on the song 'Old Sir Simon the King.'

(B.) *The Plague of London*.—Here and in the next two episodes we have samples of Mr. Balfour Gardiner's powers; the 'Plague music' is appropriately lugubrious, commencing with this powerful discord:



while in—

(C.) *The Fire of London*, we have some unusual effects of chromatic scales in complete chords, which seem very daring for military band. But Mr. Gardiner writes with absolute assurance. He is heard to full advantage in episode—

(D.) *The Lord Mayor's Show*; and there is a 'Clothworkers' song.

SCENE 5: *George II.*—Here Handel's 'Dettingen Te Deum' and 'Dead March' in 'Saul' are utilised.

SCENE 6: *St. Bartholomew's Fair*.—The music to this scene comprises some very gay dances by Mr. Frederic Austin.

SCENE 7: *The End of the Great War*.—The music is arranged from contemporary sources. All that follows (excepting the concluding 'Masque') is at the time of writing not definitely settled.

#### PART IV.

This is an addition to the original scheme. It was intended to have a series of Colonial scenes, each with music provided by a native composer; but this has not proved practicable. At present only two episodes are settled.

SCENE 1: *Newfoundland*.—The music is by Mr. A. Allen, the organist of St. John's Cathedral, and introduces a choral ode, 'Newfoundland.'

SCENE 2: *Australia*.—(Uncertain.)

SCENE 3: *New Zealand*.—A native composer of great promise, Mr. Arthur Alexander, who is still a student at the Royal Academy of Music, has written a powerful 'March,' an incidental piece, and a quaint 'Maori dance.'

SCENE 4: *South Africa*.—(Uncertain.)

SCENE 5: *Canada*.—(Uncertain.)

SCENE 6: *India*.—(Not yet settled.)

#### THE MASQUE IMPERIAL.

When the Pageant was being prepared last year, it was arranged that it should conclude with a poetic and allegorical 'Masque.' This was accordingly written by Mr. Francis H. Markoe. About two months before the intended production, it was suddenly discovered that the music had been forgotten. Several composers were hastily appealed to, but all declined the heavy task of dashing off so huge a score in five weeks. In this dilemma Mr. Bell applied to Mr. F. Corder, who at once accepted and fulfilled the commission.

The 'Masque Imperial' commences with a fine Overture, in obedience to the stage directions, which say:

'After a little the world becomes audible. The hum of insects, the thin song of birds, the whisper-swaying of leaves, the sound-silences of running waters, a myriad vocal mysteries, and beneath them all the deep, ceaseless bourdon of Ocean.'

In plain English, there is a mysterious Introduction in which the musical subjects struggle towards clear expression, which they presently achieve in a curious pastoral movement, in the unusual time of  $\frac{1}{2}$ . The second subject is a long melody of a strange, haunting character, oddly syncopated and beginning:



The 'Genius of the World' then appears, introducing himself with the somewhat grotesque lines:

'Genius Mundi sum;  
Out of her heart I come.'

After a lengthy speech he proceeds to summon the 'Seven Queens of Destiny,' and the choir, representing the 'Voices of the World,' utter an impressive invocation. 'Then,' says the book, 'gradually there detach themselves from the rock seven forms of women, infinitely old, and with horns upon their foreheads.' They have some curious music, chiefly in augmented triads. The Genius next summons Britannia, whose coming should be the sensation of the whole work. She is greeted and ferried across the lake by her attendant Spirits of Meadow and Forest, of Lake and Stream, of Sky and Mist, of Cliff and Mountain, and of Ocean. Each group has its special section in a chain of short choruses, the first of which, sung by boys' voices, has a tune which the audience will probably go home humming:



See, she comes, the queen of meadows, and of



for - est sun-flecked glades

The attendants are dismissed, to a *reprise* of their choruses, and the oldest of the Seven Queens lectures Britannia at length upon her duty to the world. She is confronted—a pretty, pathetic touch—with bands of the weary people who have given their lives for their country without reward. Slight pieces of melodrama here accompany the speeches, appropriate in character, it need hardly be said. After various trials the Queen says:

'Nobly, Britannia, have you proved your worth  
To rank among the glorious ones of earth,  
And having metamorphosized (*sic*) its pain,  
Behold, triumphant, the Imperial Gain!'

'Now suddenly from all sides shall sound forth peal after peal of silver trumpets; no longer are the 'Damoels of Death' dark and dreadful, but resplendent and beautiful; no longer are the seven 'Need Queens' old, but young and glorious; no longer are the bands of people weary and wishful, but happy and triumphant.

'Then in the distance, wending nearer appears—

'THE PAGEANT OF THE GAIN OF EMPIRE.'

This is a truly marvellous procession, and the music rises to the occasion. The tune of 'Rule, Britannia!' which has been hinted at in the preceding music, here gathers shape, first as a double fugue:



which merges into a stately and swinging March. This has two subjects, which work together, a Trio suggesting barbaric music, and a Coda, in which Arne's tune is found to form a bass to the second subject of the march. These technical achievements are effected with no apparent effort, being merely thrown in, as it were, to heighten the climax.

The procession at last moves off into a temple, whence come the sounds of an anthem and Tallis's Responses. The 'Genius of the World' is left as a solitary kneeling figure, and all fades away. So ends a work on which for the instruction of the people many scores of thousands of pounds have been lavished, and which has given an opportunity for seventeen of our many able musicians to distinguish themselves. That they have proved equal to the occasion will, we think, be undeniable. It may be mentioned that about a dozen other composers were invited to contribute, but were for various reasons unable to do so.

## SHEFFIELD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The sixth triennial Festival of the Yorkshire cutlery capital was held in the Albert Hall, Sheffield, on April 26, 27 and 28. The good people of Sheffield are nothing if not startling, and when they are not surprising the world with their choral deeds they are determined to do something else out of the common. Six years ago they secured Mr. Felix Weingartner to conduct their Cutlers' Festival of Music, and incidentally furnish some surprising interpretations of Bach and Berlioz. Three years ago, with Sir Henry Wood once more in command, it was a novel scheme of sandwiched rehearsals and concerts which provided the attraction—an excellent and wholesome plan which Cardiff has since followed, though the 'box office' reported unfavourably on the innovation. This year, the new idea was to hold the Festival, not, as formerly, in October, but in April, owing to Sir Henry Wood and his Orchestra not being available in the Autumn. The experiment, however, proved expensive, for at no concert was the Hall full, despite the invitation of a well-chosen programme. There were several other new features, and one or two sensations, which will be duly recorded.

To begin with, for the first time in the history of any first-class British festival, every bar of music sung and played was prepared and conducted by one man—Sir Henry Wood. The resignation of Dr. Coward opened the way for the realization of an old ambition of the Queen's Hall director: to rehearse from A to Z, and conduct throughout, a great English festival. He was appointed to the dual post and took over the work with characteristic thoroughness. He engaged apartments in the city, and for nearly a year, on two nights a week, sometimes three, he drilled the choir, first with sectional and, later on, with full pianoforte rehearsals. Nearly a hundred of these were held, the chief labouring with incredible industry and the choir supporting him in whole-hearted enthusiasm.

The fruits were revealed in the wonderful technical finish of the singing, and the unity of idea and style which permeated everything that was done at the recent Festival. Right or wrong—and the interpretations have been sharply criticised—they were phenomenal exhibitions of organized ensemble, and a plastic, unified, almost hypnotised, collective mind, contributed to by nearly 400 persons, swayed mentally as well as musically by the dominating will of their teacher and master.

With the first performance—'The Messiah'—on the morning of April 26, the sensations were begun. Never, surely, has such a 'Messiah' been heard at a British Festival! The conductor set traditions and metronome marks aside, and gave a new reading, bristling with innovations as revolutionary as, in certain instances, they were superficially effective. The solos were left pretty much according to usage, save that the speed of 'Rejoice greatly' taxed to the utmost the skill of even so flexible a singer as Madame Agnes Nicholls. The choruses, however, were made highly 'impressionistic.' There was not a page but had its impress of emotional nuances, strong accents, intensified diction, mobile tempo and give-and-take part-singing. One may and one does object to the distortion of the 'Hallelujah' chorus, the pointless dynamic excrecences of 'For unto us,' the extremely rapid tempo of 'And the Glory,' 'All we like sheep,' and the closing portion of 'Lift up your heads.' But on the other hand the performance was in many places vitalised into lucid, convincing beauty and force by the illuminating ideas of the conductor. The dramatic poise of 'He trusted in God' was secured to a nicety, and the slow closing section of 'All we like sheep' was an overwhelming recital in tone of the tragedy and poignancy of the Atonement. To come to mere technical matters, the diction of the choir was almost miraculous and has never in my experience been equalled by any other English festival choir, while the precision and sensitive modelling of the expression was a triumph of discipline. The soloists were Madame Agnes Nicholls, Miss Phyllis Lett, Mr. Ben Davies (who sang very expressively in the Passion music), and Mr. Frederic Austin.

At the evening concert there was produced for the first time in England Professor Georg Schumann's Biblical cantata, 'Ruth.' The work is laid out for soprano, contralto,

baritone and bass soli, a large orchestra and chorus. Following a brief orchestral introduction, there are six scenes respectively named 'Naomi's Lament,' 'The return of Ruth and Naomi to Jerusalem,' 'In the harvest-field,' 'Naomi's counsel,' 'In the threshing-floor,' and 'Morning dawn.' These, broadly, coincide with the main incidents of the Bible narrative. But for cantata purposes, certain of the incidents have been amplified, not always with good judgment or authentic justification. The 'Return to Jerusalem' scene is made ferociously dramatic, and contains a remarkable chain of declamatory fugato choruses of exceptional difficulty, but ending in a quiet solo for Ruth of pleasant though rather obvious melodiousness. The 'Harvest-field' music is frankly secular. Though thematic coincidences abound, the music is of considerable charm, grateful to sing and scored with complete mastery of technique. The 'Threshing-floor' scene is precluded by an interpolated 'Chorus of nocturnal spirits,' who flutter round the fearful Ruth and jeer at her mission and fears in vivacious strains. Then ensues a love-scene of Gounod-like mellifluousness, followed by an imposing 'Morning hymn of the Priests'—a finely-written chorus; and the whole ends in Wagner's most gorgeous 'Tristan' manner, with a brilliant peroration.

The weakness of 'Ruth' is its lack of distinctive style. Only occasionally does the composer speak with an individual utterance: almost constantly he is using the formulas and idioms of others. It is only here and there, as in the extremely clever and finely marshalled riotous music of the populace and in the later love-music, that he is self-reliant. He is an expert craftsman, equipped with all the tricks and technique of his work. 'Ruth' is a fascinating composition for the average concert audience. The solos are of agreeable interest, save the opening 'Naomi's Lament,' a tedious, ineffective stretch of pseudo-intense Wagnerian declamation. The soloists were Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. Thorpe Bates, and Mr. Robert Radford, all of whom sang with point and enthusiasm. The chorus-singing represented the last word in precision, clarity of diction, versatility of impersonation and widely-graded expressiveness. One of the Reapers' choruses (ladies' voices) was full of exquisite comedy, to the charm of all present.

The programme also included Lalo's 'Symphonie Espagnole,' for violin and orchestra, the solo part being played with infinite abandon by Mr. Jacques Thibaud; and Strauss's tone-poem 'Don Juan,' gloriously interpreted by the orchestra.

The following morning, April 27, found the choir faced with their supreme task of the Festival. Bach's Mass in B minor, is the ultimate test of the staying-power, technique and brains of a choir. Sir Henry Wood had made it the battle-horse of the Festival. He had issued exhaustive booklets of minute instructions to each of the singers, and had taken infinite pains over the correct vowel definition of the Latin text and the proper emotional impulse behind every phrase. Another matter on which he was insistent was the securing of a nicely estimated perspective in fugal or imitative passages. As a result the part-singing was as sensitive and differentiated as are the thematic and counterpoint lines of a well-played fugue from the 'Well-tempered Clavier.' The opening 'Kyrie Eleison' was in these matters a triumph of discipline and reticence. There was some regrettable flattening in the 'Et Incarnatus' and the 'Crucifixus': the latter was taken much more loudly than is customary. The conductor thrashed his choir into a prestissimo in the succeeding 'Et Resurrexit'; on and on he pressed them, to the complete loss of all the elaborate detail of the contrapuntal tissue: yet the total effect of this and the 'Cum Sancto Spiritu,' taken equally rapidly, was, in a way, exhilarating in its torrential rush of exultant outpouring of song. Only a supremely clever choir, trained with special attention to flexibility, could have emerged safely from such a test of virtuosity. With a mention of the tonal sublimity of the 'Sanctus' and a word of appreciation of the exquisite accompaniments by the orchestra, I must proceed to other records. The solos were in the safe care of Madame Agnes Nicholls, Miss Ellen Beck, Mr. Alfred Heather, Mr. Thorpe Bates, and Mr. Robert Radford. The obbligate to the 'Quoniam tu solus' was played on a specially made corno da caccia by Mr. A. E. Brain, junr.

The evening concert furnished the most refined chorus-singing of the Festival in Brahms's 'Song of Destiny.' The

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moods of the music were fully realised, and we heard in the opening section some vocal tone that for refined beauty would be hard to surpass. The closing scene from each music-drama of the 'Ring' tetralogy was a well-intentioned selection, but owing to the unsuitability of some of the principals, the excerpts did not make their full effect, gloriously as the orchestra played. Neither Miss Edith Evans nor Mr. Ben Davies were well-suited in the long scene which closes 'Siegfried,' and Miss Evans, though she sang conscientiously and with point, was somewhat over-weighted by the 'Götterdämmerung' music. The other scenes were more satisfactory. The soloists were Mr. Robert Radford, Mr. Herbert Brown, Mr. Thorpe Bates, Miss Eva Rich, Mrs. J. A. Rodgers, Miss Amy Skeritt, and Mrs. J. W. Ibberson. The orchestra gave beautifully finished performances of Mozart's 'Jupiter' Symphony and Beethoven's 'Coriolan' Overture.

The second Bach revival of the Festival took place on the following morning. In its general features the performance was largely a replica of that of three years ago, which at the time attracted much attention and was freely discussed. Sir Henry Wood approaches the 'Passion' from an entirely different emotional standpoint from that of Sir Charles Stanford, whose recent interpretation at the Leeds Festival of last October provokes the comparison.

The younger musician impresses upon the music his own warmer temperament, erring probably in the direction of exuberance of expression as the other musician does in austerity and reticence. Once, however, Sir Henry Wood's point of view was accepted there could be nothing but admiration for the strictly musical qualities of the performance. The choir sang with intense devotion in the Choral, as well as in the dramatic and reflective choruses. The music of the Narrator was entrusted, as at Leeds, to Mr. Gervase Elwes, who applied all his finished art to the utterance of the moving story. Mr. Frederick Ranalow was impressive in voice and style in the music of Christ. A judiciously chosen list of soloists included Miss Eva Rich, Madame Edna Thornton, Mr. Herbert Brown, Mr. Robert Radford, Miss Amy Skeritt, Mr. William Burrows, and Mr. Joseph Lycett. The pianoforte was dispensed with in the *Andante*, the part being played on the organ, as before, by Mr. J. W. Phillips. The solo instruments were played (very beautifully) by Messrs. Jacques Renard (viola da gamba); Maurice Sons (violin); De Buscher, Dubruq (oboi di amore); McDonagh, Stanislaus (oboi di caccia); A. Fransella (flute).

The final concert opened with a performance of Professor Bantock's 'Omar Khayyam' (Part I.) which, on its orchestral side, was brilliant and full of finely graded nuances of expression, though the strings were not numerically sufficient for correct balance. The choir once more sang with the lucidity and fine command of tone-colour and intelligent grasp of the poetic content of the work which had distinguished their singing throughout the week. The soloists—Madame Edna Thornton, Mr. Gervase Elwes and Mr. Frederic Austin—were in the main satisfactory, though hardly rising to the intensity which the music of this passionate work demands. Fatigue no doubt accounted for this, seeing how each is a temperamental and imaginative singer. The concert ended with the Grail Scene and Finale of Act I. of 'Parsifal.' The men's voices in the choruses of Knights of the Grail were most imposing, and a lovely effect of remoteness was obtained by placing a choir of fifty boys and some altos in a chamber in the roof. The mid-height choir was also specially located, as were the bells, the stage trombones and trumpets and titirel. The stage-management was admirably carried out, and something like the Bayreuth effects were obtained. The principals were Mr. Radford, Mr. Elwes, Mr. Austin, Mr. Humphrey Bishop, Miss Skeritt, Mrs. Ibberson, Mr. A. S. Burrows and Mr. William Burrows.

At the close there were cordial felicitations. The Duchess of Norfolk addressed the choir, and Sir Henry Wood was the recipient of a remarkable ovation both from the audience and, later on, from the choir. The Festival was for him and for all concerned a significant artistic triumph.

The 'Tala' Choral Society, at present with a small membership, has been formed at Birmingham with the purpose of presenting new works.

#### ROYAL OPERA, COVENT GARDEN.

The absence of the usual preliminary to the opera season in the shape of the cycles of Wagner's 'Ring' has brought the Italian and French works on the scene at a somewhat earlier stage of the proceedings than usual. The performances of the 'Ring' have been deferred until a later date, and the fare so far provided has been of the lightest character. That the desire is to give the most attractive operas in the repertoire was shown from the beginning. For the opening night, on April 22, Delibes's tuneful 'Lakmé' was chosen. This elegant specimen of French opéra comique was revived last season after a silence of over twenty years for the benefit of Madame Tétrazini, and she again appeared in it on this occasion with her artistic colleagues, MM. John McCormack and Edmund Burke. If the spirit of the performance is any guide, then the season began too soon, for no one except Mr. Burke seemed to have warmed to their task, and the interpretation was wanting in vitality. Matters improved in the next representation, which was M. Saint-Saëns's 'Samson et Dalila,' one of the most successful productions ever seen at Covent Garden. Its success was due without question to the splendid work of Madame Kirkby Lunn as Dalila. She returned to her task with no sign of the deterioration that comes from over-familiarity, and M. Dalmores, as Samson, as usual gave her excellent support. Mr. Edmund Burke repeated his impersonation of the High Priest, and M. Huberdeau, a new-comer with a bass voice of great possibilities and cultivated ability as an actor, made a good impression as the aged Hebrew. Later there was a revival of Verdi's once popular opera, 'Un Ballo in Maschera.' On this occasion, as on the last when it was heard four years ago, its restoration to the bill was for the purpose of introducing one particular singer. In 1907, it was Madame Selma Kurz whose work justified the compliment; in this instance it was Mlle. Wilna, a young English soprano, who had been heard on the concert-platform, where her unfamiliarity with the stage and her inexperience as a singer were not revealed as they were when she attempted the part of Oscar. The efforts of Mlle. Bland, a new recruit to Covent Garden, and of Signor Bassi, the tenor, who made his reappearance, were of greater weight, while the authority of the performance was established by Signor Sammarco as Renato. The opera was well received, probably because it revealed to many the source of airs they knew, but of whose origin they were ignorant. By way of contrast, and to vary the bill, M. Debussy's enigmatical work—it is scarcely an opera—'Pelléas et Mélisande' followed in the same week. In this M. Ghasne, who had not been heard before, achieved a marked success as the Golaud, for he showed a close appreciation of the psychological aspect of the character. M. Warnery, who was absent last season through illness, returned to his part of Pelléas with all success, and the Mélisande was Madame Edvina, who may count it among her best efforts, even though it is wanting in spirituality. Signor Marcoux was the Arkel. It is in this music that the real and beautiful quality of his voice is made plain. Signor Campanini, who conducted all the operas named, was particularly successful in realizing the points of the score—a most important consideration—that is, as far as a talkative audience would let him. In the succeeding week M. Charpentier's 'Louise,' whose spirit seems to be completely understood, was seen for the first time this season. While the limitations of M. Debussy's self-imposed vocabulary become more marked at each hearing, the utterances of his fellow-countryman, Charpentier, seem to possess greater eloquence on repetition, and his music falls on the ear with conviction. The cast was the same as in previous seasons, namely, Madame Edvina as a graceful Louise, M. Dalmores as the lover, Madame Berat with her wonderful study of the Mother, and Signor Marcoux in a carefully-considered reading of the part of the Father. By this time matters had become more vitalised, and the representation of Puccini's 'Madama Butterfly' at the end of the week, marked the close of a series of performances in which everybody taking part seemed more or less to be suffering from inertia. Mlle. Destin made her first appearance this year in 'Madama Butterfly,' and showed at once that, if anything, her voice has improved. The colourless character of her lower notes—the result of an endeavour to get resonance in the 'medium' register—has largely disappeared, to the gain of the voice generally. She sang the music with power, and with full effect in its tragic

moments. Signor Bassi was the Pinkerton, but the absence of sympathy in the part caused him to show his worst defects, which include a tendency to whiteness of tone in the middle of the voice. Both he and Madame Destinn approached nearer the high plane on which they have been placed by the public in the performance of Verdi's 'Aida,' that came next. A new Amonasro in M. Gilly, who has not sung in London before, added to the interest of the representation, which was of notable spirit and vocal achievement. Lastly, in addition to such familiar works as 'Rigoletto,' there is to be recorded the reappearance of Madame Melba as the most delightful of Mimis in Puccini's 'La Bohème,' with Mr. John McCormack as the lover, Mlle. Borzy as a vivacious Musetta, and MM. Sammarco, Marcoux, and Malatesta as the complement of the cheerful band. The list is completed by the revival of Bizet's 'Carmen,' in which Madame Kirkby Lunn appeared in the title-rôle with greater success than before in her characterization, and with all complete triumph in her interpretation of the music. M. Dalmores was the Don José, and though hampered by indisposition, showed that his impersonation under normal conditions would be memorable. M. Ghasne was the Toreador, but his sympathies would seem to be with the music of France of to-day. Signor Panizza was the conductor.

### THE FESTIVAL OF EMPIRE.

#### THE OPENING.

The loyal greeting accorded to their Majesties King George and Queen Mary, when they opened the Festival of Empire at the Crystal Palace on May 12, was probably unexampled in choral magnificence. Larger choirs have perhaps been brought together, but not as a pure and simple act of homage; and, moreover, the statistics of these festival gatherings are often indefinite. On this occasion, however, figures were not used 'as illustrations,' and the estimate of 4,000 voices comes from the most trustworthy sources. The less calculable quantity of their merits as a singing body was offered for the judgment of every ear, and a unanimous verdict of praise placed the artistic and spectacular properties of the Imperial Choir on the same high level. Many reasons contributed to the excellence of the choralism. The selection of singers from existing metropolitan societies ensured their experience and proper vocal attainments, and the year's postponement necessitated by the death of King Edward VII. expanded the opportunities for rehearsal and organization; above all, Dr. Charles Harriss, the leading spirit and chief controller of the Imperial Choir scheme, was pre-eminently the right man in the right position. He is the man not only to conceive but to carry out great plans, and his spark of enthusiasm is almost radio-active in its power of kindling enthusiasm in others. The cheers which accompanied his arrival at the conductor's desk and his departure were a tribute of real admiration for his personality and his far-reaching ideals.

To secure an instrumental force sufficient to support and balance the choir, the Queen's Hall and London Symphony Orchestras and the Festival of Empire Military Band were engaged, and Mr. Walter W. Hedgecock added his assistance at the organ. The programme carried out by this mighty combination was as follows:

'God save the King' ... Arranged by Elgar.  
An Imperial Greeting, 'Empire of the Sea' ... Harriss.  
Suite for Orchestra ... Parcell-Wood.

The Queen's Hall Orchestra.

(Conducted by Sir Henry Wood.)

Song, 'The Enchantress' ... Haddon.

Madame Clara Butt.

Patriotic Chorus, 'For Empire and for King' Fletcher.

(Awarded first-prize of £50 in Dr. Harriss's Empire

Chorus Competition.)

Songs of the Sea ... C. Villiers Stanford.

1. 'Drake's drum.' 2. 'The Old Superb.'

Mr. Thorpe Bates.

Recessional, 'God of our fathers' ... Dykes.

Overture, 'Britannia' ... Sir A. C. Mackenzie.

Conducted by the composer.

Solo and Chorus, 'Land of hope and glory' ... Elgar.

'Orestes' march from 'Hypatia' ... Sir Hubert Parry.

Conducted by the composer.

Epilogue and March, 'It comes from the Misty Ages' Elgar.

It was preceded, at the moment of their Majesties' entry, by an effective fanfare of trumpets devised and conducted by Mr. W. H. Bell. This was followed immediately by the National Anthem which, except for an unpremeditated contrapuntal experiment, was impressively sung. An appropriate note of joyousness was introduced by Dr. Harriss's lively waltz-like chorus, and, incidentally, its tripping, syncopated thirds afforded a first glimpse of the excellent discipline of the choir. Reliable authorities seated near the front have assured us that the Purcell suite was a fine piece of music and that it was admirably played. Mr. Percy Fletcher's prize patriotic chorus 'For Empire and for King' was the choral work of chief import, and it worthily sustained the honour. Seldom has the decision of judges in musical competitions of this type been so widely approved. The broad, patriotic style is Mr. Fletcher's most natural method of expression, and both his verses and his music are characterized by their fluency. The latter contains no injudicious modernities or executive problems, but achieves artistic aims and intelligibility by its melodic flow and rhythmic variety. Its climax is trying for the soprano voices, but it is hugely effective. Throughout his work Mr. Fletcher handles his orchestra with confidence and certainty. The singing of Kipling's verses to Dykes's hymn enabled both choir and audience to express more solemn feelings, and the earnestness with which the multitude of onlookers lent their voices to the majestic strain revealed the deeper sentiment that underlay the holiday-making.

It may be safely said that the performance of 'Land of hope and glory,' with Madame Clara Butt as soloist, and that of the Epilogue were unique. In both cases the breadth of the music caused no detail, choral or orchestral, to be lost, and full advantage to be drawn from the quality and extent of the resources taking part. The three knights who conducted, two in charge of their own compositions, were enthusiastically received. Both the 'Britannia' overture and the Processional March were well adapted to the occasion, in spirit and in matter, and the performances were duly effective. Mr. Walter W. Hedgecock's organ playing was unflinching in its efficiency and artistic judgment. Mr. Theodore Flint was the pianoforte accompanist.

The audience, which was one of the largest that has ever assembled at the Palace, showed an equal interest in music in front of them and Royalty behind. After the concert they streamed into the grounds, which were unrecognisable to the habitué, and in their actual state more promising than picturesque.

### DINNER TO MR. DAN GODFREY.

A well-deserved compliment was paid to Mr. Dan Godfrey, conductor of the Bournemouth Municipal Orchestra, on May 15, when a dinner was given to him at the Criterion Restaurant by an influential gathering of musicians. The chairman was Sir Alexander Mackenzie, who, in proposing their guest's health, recalled the time when there were only three orchestras in the country worthy of the name, and only one of them, that of August Manns, at the service of the British composer. Bournemouth, he said, was the first provincial town to show a real public spirit and to point the way, and its example had not been in vain. During the past eighteen years, Mr. Godfrey had achieved a record only equalled at the Crystal Palace; he had given no fewer than 905 classical concerts, he had brought forward the chief productions of Britain, and had upheld persistently and courageously the banner of English music. Sir Hubert Parry, in the course of a characteristic speech, said that nowadays composers had a chance of criticising themselves; this was an age of experiments, which Mr. Godfrey tested. It was remarkable what an amount of rubbish he had avoided. England was now becoming a nest of song-birds, as in the reign of Elizabeth, and this was largely due to Dan Godfrey, who possessed some of the finest qualities of his race. Sir Charles Stanford described an occasion when a lady accosted Mr. Godfrey and said, 'I could not leave Bournemouth without thanking you for the help and comfort your music has afforded during a trying period of four months, in which I have tended an invalid mother.'

Mr. Godfrey said that the compliment paid to him was equally paid to the town and orchestra. He had encountered

(Continued on page 395.)

## Ave! Sanguis Christi!

June 1, 1911.

## EUCCHARISTIC HYMN, No. 2.

Translation of 17th Century Hymn by M. B. F.

Composed by MYLES B. FOSTER

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Con moto maestoso. ♩ = 92.*

*mf* *Gl. (Sec. coupled) 8 ft.*

*Ped. 16 ft coupled.*

The piano introduction is in 4/4 time, marked 'Con moto maestoso' with a tempo of 92 beats per minute. It features a melody in the right hand and a bass line in the left hand, both in G major. The melody is marked 'mf' and the bass line is marked 'Gl. (Sec. coupled) 8 ft.' The piece concludes with a 'Ped. 16 ft coupled' instruction.

**TENORS.** *mf*

Hail, most precious

**BASSES.** *mf*

Hail, most precious

*f* *dim.* *mp*

The vocal parts (Tenors and Basses) enter with the lyrics 'Hail, most precious'. The piano accompaniment is marked 'f' and 'dim.' and 'mp'. The piano part features a melody in the right hand and a bass line in the left hand, both in G major.

Trea - sure, Blood of Christ di - vine, . . . Veil - ing all Thy

Trea - sure, Blood of Christ di - vine, . . . Veil - ing all Thy

The vocal parts (Tenors and Basses) enter with the lyrics 'Trea - sure, Blood of Christ di - vine, . . . Veil - ing all Thy'. The piano accompaniment is marked 'f' and 'dim.' and 'mp'. The piano part features a melody in the right hand and a bass line in the left hand, both in G major.

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glo - ry Un - der form . . . of Wine. . . Thou, the heav'n-ly

glo - ry Un - der form . . . of Wine. . .

por - tals, . . . With this cost - ly

Closed by man's dis - dain, With this cost - ly

ran - som, O - pen - ed a - gain; Thou, the heav'n-ly

ran - som, O - pen - ed a - gain; . . . Thou, the heav'n-ly

por - tals o - pen - ed . . . a - gain. . . For, to . . . save all na - tions,

por - tals o - pen - ed . . . a - gain. . . For, to . . . save all na - tions,

The score is written for voice and piano. It consists of eight systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The seventh system has two vocal staves and a piano accompaniment. The eighth system has two vocal staves and a piano accompaniment. The lyrics are: 'glo - ry Un - der form . . . of Wine. . . Thou, the heav'n-ly', 'glo - ry Un - der form . . . of Wine. . .', 'por - tals, . . . With this cost - ly', 'Closed by man's dis - dain, With this cost - ly', 'ran - som, O - pen - ed a - gain; Thou, the heav'n-ly', 'ran - som, O - pen - ed a - gain; . . . Thou, the heav'n-ly', 'por - tals o - pen - ed . . . a - gain. . . For, to . . . save all na - tions,', 'por - tals o - pen - ed . . . a - gain. . . For, to . . . save all na - tions,'. The score includes dynamic markings such as *p*, *mf*, *f*, and *cres.*.



*cres. e molto rit.*

Je - sus gave His Blood, And our great, our great Re-deem-er Shed the heal - ing

*cres. e molto rit.*

Je - sus gave His Blood, And our great, our great Re-deem-er Shed the heal - ing

*cres. e molto rit.*

*a tempo.*

Flood.

*a tempo.*

Flood.

*a tempo. f*

**SOPRANO SOLO.**  
*mf dolce.*

Hail, su - preme Li - ba - tion! Hail, O ru - by wave! . . .

*L.H. p Sw.*

Chal - iced ben - e - dic - tion, Ev - 'ry soul . . . to save. . .

*cres.*

Oh! re - fresh my spi - rit, . . Sin - ner though I be, . . Grant me

*cres.*

*Ped. 16 ft.*

*cres. molto rit. contemplando.*

ab - so - lu - tion, grant me ab - so - lu - tion; When re - ceiv - ing

*af* *molto rit. colla voce.*

Thee, Grant ab - so - lu - tion. With Thy com - forts

SOPRANO. *colla voce.* *p* Ab - so - lu tion! *mf* Fill - ed with Thy

ALTO. *colla voce.* *p* Ab - so - lu tion! *mf* Fill - ed with Thy

TENOR. *colla voce.* *p* Ab - so - lu tion! *mf* Fill - ed with Thy

BASS. *colla voce.* *p* Ab - so - lu tion! *mf* Fill - ed with Thy

*p colla voce.* *soft Gt. (Str. coupd).*

*cres. poco a poco.* *rit.*

fill - ed, Grant from sin re - lease, And tast - ing heav'n - ly . .

*rit. colla voce.*

com - forts, Grant from sin re - lease, And tast - ing heav'n - ly . .

*rit. colla voce.*

com - forts, Grant from sin re - lease, And tast - ing

*rit. colla voce.*

com - forts, Grant from sin re - lease, . . And . . tast - ing

*rit. colla voce.*

com - forts, Grant from sin re - lease, And tast - ing

*rit. colla voce.*

*mf cres.*

sweet - ness, tast - ing heav'n - ly . .

*dim.*

heav'n - ly sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly

*dim.*

sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly

*dim.*

sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly

*dim.*

sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly

*dim.*

sweet - ness, Thine e - ter - nal Peace, . . heav'n - ly

sweet-ness, Thine e - ter - nal Peace. . . A - - men,

sweet-ness, Thine e - ter - nal Peace. . .

sweet-ness, Thine e - ter - nal Peace. . .

sweet-ness, Thine e - ter - nal Peace. . .

sweet-ness, Thine e - ter - nal Peace. . .

A - men, A - men. . .

A - men. . .

A - men. . .

A - men. . .

A - men. . .

A - men. . .

WINNER

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DINNER TO MR. DAN GODFREY.—(Continued from page 388.)

some prejudice against British music, but had given 482 separate works, many for the first time, by 138 native composers, and had also engaged a number of native artists. His object had been to encourage unknown men, not always because theirs was always first-rate work, but that they might have opportunities of hearing and rectifying mistakes in orchestration. He was glad that municipal music was making headway in the country, though a few towns seemed to be falling back rather than advancing. If he might assign a reason for his success it was that he endeavoured to be practical and to cut his coat according to his cloth, besides which he was well supported by the Corporation of Bournemouth.

Other speakers were Mr. Landon Ronald, Mr. King-Hall (who replied for the Orchestra), Mr. Plunket Greene, the Mayor of Bournemouth, and Alderman Webber. The company included well-known musicians from all parts of the Kingdom.

### THE TOUR OF THE SHEFFIELD CHOIR.

The world-tour choir continue to receive hearty welcome wherever they carry their operations, and to rouse enthusiasm with their singing. From Cincinnati they went to Indianapolis, where on April 21 they were rejoined by Sir Edward Elgar as conductor, and assisted by the Cincinnati Symphony Orchestra in a performance of 'The dream of Gerontius.' At Chicago, where they seem to have had a 'bully time,' they gave the same work on Sunday, April 23, with the Ambrose Thomas Orchestra, under Sir Edward. They proceeded thence to Milwaukee (April 26), Waterloo (April 27), and St. Paul, where Sir Edward Elgar took leave of the choir.

## London Concerts.

### THE PHILHARMONIC SOCIETY.

The season which opened with the first production of Elgar's Violin concerto closed on May 18 with a concert that paid similar honour to British music. Neither Mr. Arthur Hinton's Pianoforte concerto in D minor, played by Miss Katherine Goodson, nor Mr. B. J. Dale's Suite for viola and orchestra, were novelties, although the Romance and Finale from the latter work, played by Mr. Lionel Tertis, were heard in their orchestral garb for the first time. Mr. Dale is one of the most careful among our younger composers to preserve the high quality of his work, and the outcome of his self-critical faculty is well-instanced in these movements, which are of consistent strength and well-controlled imagination. Mr. Hinton's work has previously received commendation, which has been confirmed by public popularity. The symphony performed was that of Schubert in C, which has seldom sounded as great as it did on this occasion in the hands of Herr Nikisch. The concert concluded with the Tannhäuser overture, and Sir Henry Wood's arrangement of the National Anthem.

### NEW SYMPHONY ORCHESTRA.

This organization brought its season to a close at Queen's Hall on May 2 with a concert devoted to British music. The work of chief interest was Mr. Henry Gibson's 'Symphonic Rhapsody,' which aims at compressing a symphony into a movement in the manner of the Cobbett Fantasias. Its chief merit, however, was not concerned with matters of design, but consisted of rich and effective scoring. Mr. York Bowen's Pianoforte concerto in E flat was played brilliantly by Miss Irene Scharrer, and other works in the programme were Mr. Balfour Gardiner's 'Overture to a Comedy,' Mr. William Wallace's 'The passing of Beatrice,' and Mr. Gustav von Holst's 'Somerset Rhapsody.' Verdi's 'Ah fors è lui' was sung by Madame Wilna, and Mr. Landon Ronald and various composers conducted.

This Orchestra also gave an 'In Memoriam' concert, under Mr. Ronald, at Queen's Hall, on May 6, when the principal number in the programme was Tchaikovsky's 'Pathetic' Symphony.

### LONDON SYMPHONY ORCHESTRA.

The postponement of the production of Dr. Walford Davies's new symphony, announced for the concert at Queen's Hall on May 15, had adequate compensation in the performance of Tchaikovsky's Symphony in E minor, for Herr Nikisch is unrivalled in the interpretation of this work. A further feature of interest was Mr. Holbrooke's tone-poem, 'Queen Mab,' one of the most imaginative and generally acceptable of his works. Mr. Ernest Schelling played the solo part of M. Paderewski's Pianoforte concerto in A.

### AMATEUR ORCHESTRAS.

Mendelssohn's 'Scotch symphony' was the chief work played by the Royal Amateur Orchestral Society, at Queen's Hall, on April 27. The programme, which was carried out with the usual efficiency under Mr. Arthur Payne, also included Berlioz's 'Benvenuto Cellini' overture, the Bell song from 'Lakmé,' sung by Miss Lily Wormald, and Coleridge-Taylor's 'Onaway, awake,' sung by Mr. Morgan Kingston.

The Wilhelm Sachse orchestra undertook an excellent programme at Queen's Hall, on May 16, in which Brahms's first Symphony occupied the chief position. The performance under Mr. Sachse's direction was distinguished by spirit and some subtlety. M. Gérardy played Saint-Saëns's A minor Violoncello concerto, and Miss Ada Forrest gave vocal solos.

The third Symphony of Brahms was skilfully and expressively played by the South Hampstead Orchestra, under the direction of Mrs. Julian Marshall, at Queen's Hall on May 20. Perhaps the interest centred, however, in Herr Kreisler's magnificent interpretation of Lalo's 'Symphonie Espagnole,' for violin and orchestra, or in the singing of a scene from Act I. of 'Siegfried' by Mr. Thomas Meux (Siegfried) and Mr. Sydney Russell (Mime). The programme also included the overtures to 'Hänsel and Gretel' and 'Die Meistersinger.'

A trio of consummate artists, Miss Fanny Davies, Señor Pablo Casals, and Mr. J. Campbell McInnes gave a concert at Æolian Hall on May 8, with a programme entirely devoted to Bach and Brahms. The following instrumental numbers were played:

Sonata in G minor, written for viol de gamba and clavier	...	...	...	...	Bach
Suite in C for violoncello...	...	...	...	...	Bach
Two Capricci and two Intermezzi for pianoforte	...	...	...	...	Brahms
Sonata in F, Op. 99, for violoncello and pianoforte	...	...	...	...	Brahms

Mr. McInnes sang three songs from Bach's cantatas and three of Brahms's 'Magelone-Lieder.' Violin obbligati were supplied by Mr. Alfred Gibson. There was naturally a large audience.

The height of contrast was afforded in the programme of the Alexandra Palace Choral and Orchestral Society's concert on May 13 by Dvořák's 'Stabat Mater' and Hubert Bath's 'The Wedding of Shon Maclean.' The choir entered fully into the spirit of both works, and made splendid use of all the technical qualities they have acquired in Mr. Allen Gill's hands. The solo parts were taken by Miss Laura Evans-Williams, Miss Maud Wright, Mr. Gwilym Richards, and Mr. Peter Dawson.

M. Jules Wertheim brought a number of his compositions before the public at Queen's Hall on May 9, with the assistance of the London Symphony Orchestra under Mr. Hamilton Harty. His Symphony in E minor had more than a tendency to gloom; the 'Rhapsody' for pianoforte and orchestra was more inspiring. Perhaps some of the composer's happiest ideas, however, were contained in six Preludes for pianoforte, which he played himself.

A selection of madrigals of the usual interest was sung by the Magpie Madrigal Society under Mr. Lionel Benson at the Horticultural Hall on May 4. The programme included three 'chansons' for choir—'Petite Camusette' by Deprés, 'J'ay cause de moy contenter' by Mathias Sohier, and 'Au joli bois' by Charles Tessier.

The programme chosen by Mr. Smallwood Metcalfe for his choir to sing at Queen's Hall on May 10 was largely one of repetitions, but the large share devoted to madrigals lent it distinction. Herr Kreisler was the chief soloist of the occasion.

MM. Ysaye and Pugno, inimitable interpreters of Beethoven, gave concerts at Queen's Hall on the afternoons of April 26, May 3, and May 10, and played the whole series of Beethoven's Sonatas for violin and pianoforte.

Herr Hans Bottermund made his first appearance in London at Bechstein Hall on April 27, and showed himself a violoncellist of the highest rank. His programme included his own accompanied 'Variations on a theme by Paganini.'

Messrs. Julius Harrison and Easthope Martin gave a concert of their compositions at Æolian Hall on April 28. Mr. Harrison, whose ability is well-known, introduced his String quartet in D minor to London; Mr. Martin's style is less mature, but he is no less earnest.

Miss May Mukle brought forward two new works for violoncello and orchestra by English composers at her concert at Queen's Hall on May 2. Mr. Thomas Dunhill's 'Variations on 'Sally in our Alley' had many points of technical ingenuity, and Mr. G. von Holst's 'Invocation' was refined, individual, intensely poetic and thoroughly attractive.

#### CHAMBER CONCERTS.

- London String Quartet (formerly the 'New String Quartet'), Bechstein Hall, April 24.—Quartet in A minor, Op. 29, *Schubert*.  
Ackroyd String Quartet, Æolian Hall, May 2.—String Quartet in E flat major, *H. A. Keyser*.  
Mr. Tovey's series, Crosby Hall, Chelsea, May 3.—Trio for violin, cor anglais and pianoforte, *Tovey*.  
The London Trio, Æolian Hall, May 3.—Trio in E flat, Op. 70, *Beethoven*.  
Miss Nesta de Robeck (pianoforte), Madame Harriet Solby (violin), Messrs. Albert and Henry Fransella (flutes) Æolian Hall, May 11.—Suite for two flutes, *Pierre Bucquet*; and other old music. Sonata No. 10 for flute, violin and pianoforte, *Purcell*.  
Mr. Paul Ludwig (violin), Mr. L. Zimmermann (violin) and Mr. Herbert Fryer (pianoforte), Broadwood's, May 9.—Trio in C, Op. 87, *Brahms*.  
Signor Emilio Pente, Madame Lily Henkel, Madame Harriet Solby, and Mr. J. K. Snowden, Æolian Hall, May 19.—Suite in D major, *Tartini*.

#### VOCAL RECITALS.

- Mr. Graham Boys, Bechstein Hall, April 24.—British songs.  
Miss Edith McCullagh and Miss Helen Anderton, Æolian Hall, April 25.—Duets by *Schumann* and *Brahms*.  
Miss Olga de la Bruyère, Bechstein Hall, April 25.—'Dissonance' and 'Mon chant est amer,' *Borodine*.  
Miss Palgrave Turner, Æolian Hall, April 27.—First performance of 'Prairie Pictures,' song-cycle for vocal quartet, *Lisa Lehmann*.  
Miss Wallace Revill, Bechstein Hall, April 28.—'Er ist's' and 'Verborgenheit,' *Wolff*.  
Miss Alice Cory, Steinway Hall, April 28.—Songs, *Duparc, Fauré, Debussy*.  
Miss Leila Duarte, Bechstein Hall, April 28.—Four 'Hymns' from the 'Rig Veda,' *von Holst*.  
Mlle. Alice Verlet, Queen's Hall, May 1.—Songs, *Debussy, Pons*.  
Miss Gladys Honey, Bechstein Hall, May 1.—'Trois prières' and 'O cher enfant,' *Paladilhe*.  
Madame Jomelli, Bechstein Hall, May 2.—'Serenade,' *S. de Lange*.  
Mrs. Ingo Simon, Bechstein Hall, May 2.—'Vieni che poi severo,' *Glück*.  
Mr. Theodore Byard, Bechstein Hall, May 3.—'Dichterliebe,' *Schumann*.  
Madame Holma, Æolian Hall, May 4.—'Après un rêve,' *Fauré*.

- Madame Ernestine Enriquez, Steinway Hall, May 4.—'Willow song' from 'Otello,' *Rossini*.  
M. Edouard Garceau, Steinway Hall, May 5.—French folk-songs.  
Mlle. Beatrice La Palme, Æolian Hall, May 5.—'Zueignung,' *Strauss*.  
M. Van Dyck, Bechstein Hall, May 6.—'Der Hidalgo,' *Schumann*.  
Mr. Ronald Nicholson, Æolian Hall, May 6.—'Extase,' *Duparc*.  
Miss Irene Murray, Steinway Hall, May 8.—Romance, *Debussy*.  
Mr. Charles Victor, Bechstein Hall, May 8.—'Das Heilige Feuer' and 'Schnitterlied,' *Karl Hallwachs*.  
Mr. Alan MacWhirter, Steinway Hall, May 8.—Folk-songs.  
Miss Evangeline Florence, Bechstein Hall, May 9.—'Panis Angelicus,' *César Franck*.  
Fräulein Pövla Frisch, Bechstein Hall, May 9.—'Erlkönig,' *Beethoven*.  
Mr. Ernest Groom, Æolian Hall, May 10.—'Biblische Lieder,' *Dvorák*.  
Miss Lilian Bowen and Miss Norah Morton, Steinway Hall, May 10.  
Mr. Lorne Wallet, Æolian Hall, May 12.—Songs from the 'Dichterliebe,' *Schumann*.  
Miss Susan Metcalfe, Æolian Hall, May 12.—'Frauenliebe und Leben,' *Schumann*.  
Madame Clara Butt and Mr. Kennerley Rumford, Albert Hall, May 15.—'Song of Asia,' and 'John Kelly,' *Stanford*.  
Miss Eugénie Ritte, Æolian Hall, May 15.—'Der Nussbaum,' *Schumann*.  
Mr. Hubert Bromilow, Æolian Hall, May 15.—'Le loup et l'agneau,' *García-Manilla*.  
Miss Elena Gerhardt, Bechstein Hall, May 16.—'Rautendelei Lieder,' *Julie Weissberg*.  
Miss Mary Wynne-Hulm, Steinway Hall, May 16.—Two songs of sorrow, *Coleridge-Taylor*.  
Miss Elise Grosholz, Æolian Hall, May 16.—'Frauenliebe und Leben,' *Schumann*.  
The Misses Salter, Leighton House, May 16.—'Sub tuum presidium' (specially composed), *Saint-Saëns*.  
Miss Winifred Ponder, Æolian Hall, May 17.—'Lullaby,' *Cyril Scott*.  
Miss Maggie Feyte, Æolian Hall, May 18.—Songs, *Domergue, Fevrier, R. Hahn*.  
Mr. Paul Reimers, Bechstein Hall, May 19.—'An die entfernte Geliebte,' *Beethoven*.  
Miss Gertrude Hubbard, Bechstein Hall, May 18.—'Lasciate mi morire,' *Monteverde*.  
Mr. Henri Maal, Bechstein Hall, May 18.—Prologue to 'Pagliacci,' *Leoncavallo*.  
Madame Julia Culp, Bechstein Hall, May 20.—'Adelaide,' *Beethoven*.  
The folk-song quartet, Æolian Hall, May 20.—Quartets, Op. 92, *Brahms*.  
Mr. Frank Gleeson, Æolian Hall, May 23.—Sapphic Ode, *Brahms*.

#### PIANOFORTE RECITALS.

- Senhor Vianna da Motta, Bechstein Hall, April 22.—A Bach programme.  
Miss Vera Brock, Æolian Hall, April 24.—Sonata in B flat minor, *Chopin*.  
Miss Myra Hess, Bechstein Hall, April 25.—'Romantic Tone-Poem,' *Arnold Bax* (first performance).  
Signor Paolo Martucci, Bechstein Hall, April 26.—Sonata in G minor, *Schumann*.  
Miss Marie Dvorák, Bechstein Hall, April 26.—'Sonata Appassionata,' *Beethoven*.  
The Misses Truman, Steinway Hall, April 27.—Sonata in D for two pianofortes, *Mozart*.  
Mr. Norman Wilks, Æolian Hall, April 27.—'Waldstein' Sonata, *Beethoven*.  
Miss Myrtle Elvyn, Æolian Hall, April 28.—Études symphoniques, *Schumann*.  
Mr. Fritz Scavenius, Æolian Hall, May 1.—'Chants Polonaises,' *Chopin-Liszt*.  
Miss Vera Brock, Æolian Hall, May 1.—Scherzo in C sharp minor, *Chopin*.  
Miss Rosamund Ley, Æolian Hall, May 2.—'Fantasia,' 'Sonatina,' and 'All'Italia,' *Busoni*.

May 4—  
5.—French  
Zueignung.  
er Hidalgo,  
—'Extase',  
—Romance,  
Das Heilige  
Folk-songs.  
May 9—  
Erlkönig.  
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rauenliebe  
—tuum  
Lullaby.  
—Songs.  
—An die  
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delaide,  
quartets,  
aphische

Miss Lois Barker, Steinway Hall, May 1.—Movements from concerto, *Rubinstein*.  
Mr. William Murdoch, Bechstein Hall, May 3.—Prélude, Choral, and Fugue, *César Franck*.  
Miss Edith Walton, Æolian Hall, May 3.—Sonata in B minor, *Chopin*.  
Count Charles de Souza, Æolian Hall, May 4.—Rhapsody in B minor, *Brahms*.  
Miss Lily West, Bechstein Hall, May 5.—Valse-Impromptu, *Liszt*.  
Miss Katherine Goodson, Bechstein Hall, May 4.—Rhapsody in B flat minor and 'Etude Arabesque,' *Arthur Hinton*.  
Herr Benno Schonberger, Steinway Hall, May 6.—Six études, Op. 10, *Chopin*.  
Miss Tora Hwass, Æolian Hall, May 9.—'Wanderer Fantasia,' *Schubert*.  
Herr Emil Sauer, Queen's Hall, May 9.—Scherzo in B flat minor, *Chopin*.  
Miss Rita Neve, Æolian Hall, May 9.—Valse-Caprice on 'Three blind mice,' *Holbrooke*.  
Madame Carreras, Bechstein Hall, May 11.—Sonata in B minor, *Chopin*.  
Dr. Dezső Szántó, Bechstein Hall, May 12.—Chromatic Fantasia and Fugue, *Bach*.  
M. de Pachmann, Queen's Hall, May 13.—A Chopin programme.  
Mr. Paul Goldschmidt, Bechstein Hall, May 13.—Sonatas in B minor and B flat minor, *Chopin*.  
Miss Phyllis Emanuel, Æolian Hall, May 15.—'Reflets dans l'eau,' *Debussy*.  
Miss May Levy, Æolian Hall, May 16.—Prelude and fugue in E minor, *Mendelssohn*.  
Miss Adela Hamaton, Æolian Hall, May 17.—Pastorale, *Corelli-Godowsky*.  
Mr. Ernest Schelling, Queen's Hall, May 18.—Sonata, Op. 111, *Beethoven*.  
Miss Marion Phillips, Æolian Hall, May 18.—'Tragic' Sonata, *MacDowell*.  
M. Godowsky, Queen's Hall, May 20.—A Chopin programme.  
Mr. Percival Garratt, Æolian Hall, May 20.—'Rondel' and 'Momento giocoso,' *Garratt*.

## VIOLIN RECITALS.

Mr. John Dunn, Queen's Hall, April 22.—Elgar's Violin Concerto (with New Symphony Orchestra, under Mr. Landon Ronald).  
Mr. Jeffrey Pulver, Broadwood's, April 27.—'Didone abbandonata' Sonata, *Purcell*.  
Mr. Albert Spalding, Æolian Hall, April 29.—Sonata in A minor for violin alone, *Max Reger*.  
Herr Willie Woltmann (with Mr. Frank Merrick, pianist), Bechstein Hall, April 29.—Sonata in F sharp minor, Op. 84, *Max Reger*.  
Signor Arrigo Serato, Bechstein Hall, May 1.—Chaconne, *Vitali*.  
Miss Maude Niner, Queen's Hall, May 4.—'Kreutzer' Sonata, *Beethoven*.  
Mr. Philip Cathie, Bechstein Hall, May 5.—Arioso and 'La Fringante,' *Fiocco*.  
Miss Mary Dickenson, Æolian Hall, May 5.—Ballade, Op. 15, *Debók*.  
M. Edouard Deru, Æolian Hall, May 8.—Chaconne, *Vitali*.  
Miles. von Aranyi, Æolian Hall, May 11.—Terzet in C, *Debók* (with Mr. Frank Bridge, viola).  
M. Achille Rivarde (with Mr. Harold Bauer), Bechstein Hall, May 15.—Sonata in A, *César Franck*.  
M. Alexandre Petschnikoff, Bechstein Hall, May 16.—Sonata in D minor, *Brahms*.  
Herr Kreisler, Queen's Hall, May 17.—'Trillo del Diavolo' Sonata, *Tartini*.  
M. Zacharewitsch, 46, Berners Street, May 18.—Sonata in E flat, *Beethoven*.  
Miss Dorothea Walwyn, Æolian Hall, May 20.—Sonata in D, *Corelli*.  
Miss Ruth Howell (Mr. G. Mackern's Concert), Æolian Hall, May 22.—Sonata in D minor, *Brahms*.  
M. Bronislaw Hubermann, Queen's Hall, May 23 (with London Symphony Orchestra under Herr Wild Paul Prill).—Concerto, *Beethoven*.

Miss Lilian Griffith, Steinway Hall, May 23.—Sonata in D minor, *Brahms*.

## VIOLONCELLO RECITALS.

Mr. Herbert Withers (with Mrs. Withers, pianist), Æolian Hall, April 25.—Fantaisie in G minor, *Holbrooke* (first performance).  
Signor Livio Boni, Bechstein Hall, April 27.—Sonata in A, *Beethoven*.  
Mr. Paulo Gruppe, Bechstein Hall, May 5.—Symphonic Variations, *Boëllmann*.  
Dr. Serge Barjansky, Queen's Hall (with London Symphony Orchestra under Herr Müller-Reuter), May 8.—Concerto in G, *Friedrich Gernsheim*.  
Miss Adelina Leon, Bechstein Hall, May 8.—'Rhapsody on a folk air,' *Clive Carey*.  
Mr. Hugo Oushoorn, Æolian Hall, May 22.—Suite in C, *Bach*.

## OTHER RECITALS.

Mr. Frederic Griffith (flautist), Broadwood's Rooms, April 26.—'Romanza,' *Algernon Ashton*.  
Miss Josephine Airlie (siffleuse), Steinway Hall, April 29.—Airs from 'Carmen,' *Bizet*.  
Miss Eva Digby O'Neill (reciter), Steinway Hall, May 3.—'The birth of the opal,' to music by Stanley Hawley.  
Mr. Montague Butler (harpist), Christ Church Room, Highbury, May 3.

## Suburban Concerts.

At the concert of the East and West Molesey Choral Society on April 25, a successful performance of Sir F. Bridge's 'Inchcape Rock' was given by the choir and orchestra of over sixty members. Mr. Cecil Abbott had the choir well in hand, and secured a dramatically effective reading.

The East Finchley and Muswell Hill Musical Society gave their seventeenth concert on April 27, at the Lecture Hall, East Finchley, when Bach's 'God's time is the best,' Brahms's 'A Song of Destiny,' Harris's 'Sands of Dee,' and Parry's 'Blest pair of sirens' were admirably performed. The principals, with songs, were Miss Florence Wray, Miss Joan Ashley, Mr. Philip Ritte, and Mr. Harry Dearth. The excellence of this concert reflected great credit on the conductor, Mr. George R. Ceiley. The orchestra, led by Mr. Percy Green, who gave a violin solo, ably assisted in a most successful concert.

A fine performance of Elgar's 'Gerontius' was given by the Lewisham Choral Society on April 27, at the Blackheath Concert Hall, under the direction of Mr. Frank Idle. The choral singing attained a very high standard, as also did the work of the orchestra, led by Mr. George Wilby. The soloists were Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Jackson Potter. There was a large and enthusiastic audience.

On April 28, the choir of the Brixton Hill Wesleyan Church, augmented for the occasion, performed Stewdale Bennett's 'May Queen' and Coleridge-Taylor's 'Hiawatha's Wedding-feast,' in the Lecture Hall, in aid of the funds of the Church. There were a band and choir of seventy performers, conducted by Mr. Frank Grant, the organist and choirmaster of the Church. The principal soloists were Mrs. Ella Sinclair, Miss Lily Bones, Mr. Charles Sinden and Mr. T. J. Morgan. The additional programme included Elgar's 'Land of hope and glory,' and the 'Soldiers' chorus' from Gounod's 'Faust.'

For their concert on May 1 the Enfield Highway Choral Society selected an interesting programme, which included Gade's 'Spring's message' and Somervell's 'The forsaken merman' as the chief numbers. The choir sang with spirit and good discipline and tone under the baton of Mr. A. Flower. The solo parts were taken by Mr. W. Jeffree, and an orchestra assisted.

The Richmond Philharmonic Society gave a successful concert on May 2, before a large audience, at the Castle Assembly Rooms. The programme included Coleridge-Taylor's 'Hiawatha's departure,' and Stanford's 'Songs of the Fleet.' The soloists were Miss Norah Newport, Mr. Cynlais Gibbs, and Mr. Stewart Gardner. Dr. Charles E. Jolley conducted.

The Great Western Railway Musical Society (choir and orchestra of eighty performers) brought their season to a close on May 3 with an excellent performance of Hubert Bath's 'The wedding of Shon Maclean,' assisted by Miss Lucy France and Mr. Allen Engles. Mr. Henry A. Hughes conducted with marked ability. In the second part the orchestra played with fine effect, among other items the overture to 'William Tell' (Rossini), conducted, by special request, by Mr. W. Johnson Galloway. Part-songs were contributed by the choir. The concert was held in the Half-yearly Meeting Room, Paddington Station.

On May 3 the Buckhurst Hill Choral Society gave a concert performance of Gounod's 'Faust' which was in every way a great success. The choir sang admirably, and the soloists, Miss Gertrude Blomfield, Miss Christine Birkett, Mr. Alexander Webster and Mr. Humphrey Bishop were excellent. Miss Madge Taylor and Mr. E. J. Woods presided at the pianoforte and organ respectively, Mr. Otley Marshall conducted. The programme announced that Dr. Charles Harriss had consented to become the new President of the Society.

The first London performance of Dr. Ernest Walker's cantata, 'Ode to a Nightingale,' was given by the Orpheus Choral and Orchestral Society at the Hampstead Conservatoire on May 4, under the conductorship of Mr. Claud Powell. A large audience had assembled. The work had been most carefully prepared, and its great beauty was well portrayed, so that the audience was intensely pleased both with the work and its performance. The soloist was Mr. Percival Driver. 'Sir Patrick Spens' (Brewer) was also in the programme.

The complete cycle of Coleridge-Taylor's 'Song of Hiawatha' was performed on May 4, at the Great Central Hall, Brompton, by the combined forces of the Bermondsey Settlement and Hither Green Choral Societies, under the direction of Dr. J. E. Borland. The choral singing was alert, bright-toned and responsive, and excellent work was done by the soloists, Miss Oswyn Jones, Mr. Joseph Cheetham, and Mr. Montague Borwell. Mr. E. Stanley Roper, conductor of the Hither Green Society, was at the organ.

The Willesden Green and Cricklewood Choral Society gave a concert at the Hampstead Conservatoire on May 8, when the programme consisted of Handel's 'Zadok the priest,' Mendelssohn's 'Walpurgis night,' and Sullivan's 'Martyr of Antioch.' Mr. F. W. Belchamber, who conducted, deserves congratulation on the excellent training of his choir. There was a fairly efficient orchestra, and the solo vocal parts were sung by Madame Jessie Norman, Miss Gladys Newbould, Mr. Alexander Webster, Mr. Alfred Burch, and Mr. Harrison Latimer.

MacCunn's 'The Wreck of the Hesperus' was the chief work sung by the Waldstein Academy Choral Society at Stratford Town Hall on May 10. Dr. F. J. Karn conducted, and secured an attractive performance. The orchestra assisted in this work, and also played the 'Rosamunde' and 'Figaro' overtures.

The Brockley and Lewisham Orchestral Society gave a concert at Blackheath on May 11, under the direction of Mr. S. Coleridge-Taylor. The programme included Mendelssohn's 'Italian' Symphony and a number of well-chosen smaller works such as Schubert's 'Rosamunde' Overture and Delibes's 'Le roi samuse' suite, all of which were skilfully and effectively performed. Solos were given by Miss Evangeline Florence and Mr. Herbert Heyner.

The programme of the grand Coronation Festival held by the Fulham and District Choral Society at the Town Hall on May 11, consisted of Mendelssohn's 'Hymn of Praise,' Bridge's 'The flag of England,' Mr. H. J. Taylor's 'The eve of Waterloo,' and 'The Colchester triumph song' (from the Colchester Pageant music), by Mr. George Wilby, conductor of the Society. Both Sir Frederick Bridge and Mr. Taylor were present to conduct their works. The principals were Miss Christine Bywater, Miss M. A. Segar, Mr. F. J. Webster, and Mr. Emmanuel Barson.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

Birmingham has now completely entered upon the annual 'Saison morte,' and the only concerts in the near future will be the 'Promenades' at the Theatre Royal, given under Mr. Landon Ronald's conductorship, which begin on June 12 and terminate on July 1. Provision has also been made for a series of summer concerts at the Eghaston Botanical Gardens, under Mr. Oscar Pollack's direction as hitherto. There are, however, some local events to be recorded with which the past music season may be said to have closed.

To Messrs. Dale & Forty one is indebted for not letting the music season pass without a Chamber concert, and it is therefore gratifying to state that through their instrumentality an excellent concert of chamber music was given at the Queen's College on April 26, by the 'Arthur Catterall' Quartette, a newly-formed artistic combination of players comprising Messrs. Arthur Catterall, Ernest R. O'Malley, David Reggel, and Johan C. Hock. The string quartets chosen for performance were Beethoven's Op. 18, No. 2, in G major, Dvorák's 'Nigger quartet,' and the Andante and variations from Schubert's famous Quartet in D minor. Perfect unanimity and beauty of tone characterized their performance; it is some time since such masterly quartet playing has been heard here. Mr. Arthur Catterall was also heard as a soloist in Bach's 'Chaconne.' Miss Marjorie Sotham played pianoforte works by Debussy and Poldini.

In connection with the Midland Institute School of Music, Mr. Arthur Cooke gave the last of three pianoforte recitals at the large Lecture Hall of that institution on May 6. These recitals are not only an educational factor but also tend to encourage students to devote attention to this important branch in musical art. His programme on this occasion was of a novel character, as it included Balakireff's Oriental Fantasia 'Islamey,' and a number of pieces by Debussy; only a performer of Mr. Arthur Cooke's pianistic skill could have done justice to it as he did.

The Royal Society of Artists' Musical Matinées in connection with the Spring exhibition of pictures, so successfully carried on under Mr. Oscar Pollack's direction, will be brought to a close on June 10. One of the most interesting events of the present series was the pianoforte recital specially arranged by Mr. Claude Crossley, of Sheffield, on May 6, given by his clever young girl pianists, Miss Marjorie Firth, Miss Dorice Parkin, Miss Irene Goodwin, Miss Winifred Rowbotham and Miss Kathleen Waterhouse.

The eleventh annual concert of the students attending the Midland Institute School of Music was held at the Town Hall, on May 10, under the conductorship of Professor Granville Bantock, the principal of the School. The full orchestra and ladies' choir were present, and joined in the performance of a cantata for female choir and orchestra, entitled 'The Nuns of the Perpetual Adoration,' by the American composer and critic, E. Burlingham Hill, based on a poem by E. Christopher Dowson. It is an impressive composition of much originality, but was not heard to best advantage, the choir scarcely realising the right tone-colour in the attainment of light and shade. Wagner's Symphony in C minor was played, and Mr. Rutland Boughton conducted his 'March of the British' and also two of Loewe's Ballads orchestrated by him and sung by Mr. George Painter. The programme also included violin playing by Miss Ursula Edser.

Miss Elma Baker, a local soprano who has studied a good deal on the Continent, gave a recital of French music at the Queen's College on May 15, comprising in addition to a number of 'Mélodies populaires,' songs by Vincent D'Indy, Gabriel Pierné, Debussy and Monsigny.

### BRISTOL AND DISTRICT.

At the Victoria Rooms, on April 26, the Bristol New Philharmonic Society gave their Spring concert under the direction of Mr. Arnold Barter. The principal vocalists were Miss Laura Evans-Williams and Mr. Jamieson Dodds. A band composed of the chief local players was led by Mr. Harold Bernard. The first part of the concert was devoted to the 'Sea Symphony' by Dr. R. Vaughan Williams, which



was admirably performed. The choral singing gave evidence of careful training, and the accompaniments were excellently played. A new Pianoforte concerto in C minor, by Herbert Ferrers, was introduced under the composer's direction, with Miss Jenny Meid at the solo instrument, and was well received. The remainder of the programme consisted of Mr. Hubert Bath's 'Wedding of Shon Maclean.'

The Clifton Male-Voice Choir attracted and interested a large audience on April 27 at Redland Park Hall, a well-selected programme of part-songs being carefully given under the direction of Mr. Walter P. Price. Songs were contributed by Madame Eva Hartshorne and Miss Hazel Gray, and pianoforte solos executed by Mr. Arthur J. Baynon, until recently organist of St. Raphael's Church, Bristol, and now music master to Truro College.

On April 29, Bristol West Choral Society, at the Victoria Rooms, gave a good performance of Elgar's 'King Olaf.' The soloists were Madame Alice Boaden, Mr. R. Hoare Dyers, and Mr. R. Fullerton Kerr. The choir and band numbered one hundred, and Mr. Charles Read was the conductor.

The Bristol Choral Society gave their fourth concert of the season on May 6, in combination with the Bath Choral Society, the choir and orchestra numbering 645. The band was led by Mr. Harold Bernard, Mr. G. Herbert Riseley was at the organ, and Mr. George Riseley directed the performance with his customary ability. It was a Coronation Concert, and after the National Anthem Elgar's 'The Banner of St. George' was given (Shapcott Wensley, the author of the libretto, a Bristolian, being present). Handel's anthem 'The King shall rejoice' followed. Miss Lucy Nuttall sang, and M. de Pachmann played pianoforte works by Chopin.

On May 9, the Clifton Choral Society brought their thirtieth season to a close at the Redland Park Hall under the direction of Mr. A. Ernest Hill. The soloists were Miss Irene Howard, Miss Dorothy Dennis, Mr. H. Lewis Wensley and Mr. T. Randall. Pleasing performances of German's 'A Princess of Kensington,' Stanford's 'Last Post' and Handel's 'The King shall rejoice' were given. Mr. Harold Bernard led the orchestra, and contributed some violin solos.

The Broad Plain House Choir held their annual concert on May 9, Mr. Vaughan Jenkins conducting. Gaul's cantata 'A song of life' and some part-songs were nicely sung.

At Knightstone Pavilion, Weston-super-Mare, on May 11, the local Philharmonic Society presented Coleridge-Taylor's 'Hiawatha,' the principal vocalists being Miss Laura Evans-Williams, Mr. Alfred Heather, and Mr. Thorpe Bates. The choir comprised 170 voices, and under the direction of Mr. Edward Cook exerted themselves to good purpose.

## DEVON AND CORNWALL.

### THE THREE TOWNS.

On April 19, the monthly organ recital given by Mr. Reginald Waddy, organist of Emmanuel Church, Mannamead, comprised organ pieces solely from the compositions of the French composer, Joseph Bonnet. The last of these recitals on May 10, was enlivened by suggestions of the Coronation, the Emmanuel Choral Society combining with the church choir to sing Handel's 'Zadok the Priest,' and a chorus, for sopranos and contraltos only, 'I will give thanks' (W. H. Bullock).

The chamber music presented at their fourteenth concert at Plymouth, by the Misses Smith, on April 20, was interesting as a sign of the times, for the trios by Mr. Frank Bridge and Mr. John Ireland which recently gained the prizes offered by the Worshipful Company of Musicians were those selected for performance. They were played artistically by Miss Florence Smith (pianoforte), Miss Lily Smith (violin), and Mrs. Freeman (cello). Mme. Minadieu sang pieces by Wolf and Debussy, and three new and interesting songs by 'Barbara Dhu.'

At Mr. R. G. Evans's final symphony concert at Plymouth, on April 26, the 'Symphonic Pathétique' of Tchaikovsky received emotional and artistic treatment. Miss Helen Sealy was associated with the orchestra in the Wieniawski Concerto No. 2, for violin and orchestra; and a Suite for orchestra by Widor, 'La Korrigane,' and Sibelius's 'Valse Triste' were new to Plymouth.

The choir of St. Pancras' Church, Pennycross, on April 26, sang Cowen's 'The Rose maiden,' conducted by Mr. F. E. Notcutt; and on the same evening the annual concert of Mutley Wesleyan Choir consisted of glees and part-songs, conducted by Mr. W. J. Wibberley. The winter series of Library Lectures was closed by a paper on 'Songs and ballads of the Tudor and Stuart periods,' read by Mr. Reginald Waddy on April 29.

### OTHER DEVONSHIRE TOWNS.

Country choral societies have provided a busy season since Easter, and generally speaking, progress and extension may be recorded. The Chagford Choral Society made a special effort on April 19 by giving two concerts, at both of which Handel's 'Acis and Galatea' was sung remarkably well, Mr. R. Percy Collings conducting, with assistance from Miss May Bartlett, J. S. Perry, and S. J. Bishop. A new class formed at Stokeclimland, under the conductorship of Rev. C. B. Walters, gave good promise at its first appearance in part-songs on April 21. On April 24 the Barnstaple Musical Festival Society, whose singing it is always a pleasure to hear, gave a first performance in Devonshire of 'The Wedding of Shon Maclean,' conducted by the composer, Mr. Hubert Bath, a native of the town, who was enthusiastically greeted. The conductor of the Society, Dr. H. J. Edwards, had no less cordial a reception on his recovery from illness and his appearance not only to conduct an interesting performance of 'Acis and Galatea,' but to play the solo part in Mendelssohn's C minor Concerto for pianoforte and orchestra, the latter led capably by Mr. Percy Parish. Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise' were performed by the Sidmouth Choral Society (of interesting traditions), under Mr. J. A. Bellamy, with the Misses Edith Kirkwood, May Peters, and Messrs. Frank Webster and Walter Belgrove as principals. The two Exeter societies occupied the next day with two concerts. It is to be feared that the amalgamation of the Exeter Oratorio Society and the Western Counties Musical Association has not resulted in the raising of the standard. In the afternoon Mr. Hubert Bath again conducted his 'Wedding of Shon Maclean,' which was preceded by 'The sleeping beauty' (Cowen), conducted by Dr. D. J. Wood. The evening work was 'St. Paul,' conducted by Dr. H. J. Edwards. The quality of the choir was variable, and at times the singers did not seem well acquainted with the work in hand. But the material was good, and in the oratorio some artistic effects and generally a good spirit were attained. On April 28, Miss Muriel Herbert (pianoforte) and Miss Hilda Herbert (a promising contralto *adjuvante*) gave a recital at Exeter, assisted by Miss May Bartlett (violinello). Brixham Choral Society sang a concert adaptation of 'The Princess of Kensington' on May 3, conducted by F. Brett Young, and on the same date a new organ was 'opened' in Bristow United Methodist Church by Mr. George Hele. Vocal recitals given in Exeter by Miss Vera Watkins were interesting as marking her first appearance, and she was assisted by the 'Isca Glee Singers' and Miss Violet Shapcott (violin). Ashburton Choral Society, after a year's lapse for financial reasons, appeared again on May 4 to sing 'Elijah,' thereby proving that they had not lost interest in the interval, but had evidently been kept well in training by their capable and enthusiastic conductor, Mr. Harold O. Jones. At Newton Abbot, on May 8, the Congregational Church choir sang Eaton Fanning's 'Daybreak,' conducted by Mr. J. H. Snow. A male-voice 'Coronation' concert at Exeter on May 12, and a performance of 'Songs of the West' in costume, given at Plympton on May 17, under the direction of Mr. Manley Martin, must also be noticed.

At the last concert of the Exeter Orchestral Society, conducted by Dr. Wood on May 2, Mrs. Kenyon played Mozart's Concerto No. 2, in A, for pianoforte and orchestra; and the orchestra introduced an overture, 'Wood nymphs,' by Bennett, and the 'Comique' overture by Keler Bela, playing also a movement from a Schumann symphony (No. 1).

New organs have been opened in St. Sidwell's Church, Exeter, and the Cathedral Church, Torquay, during the month.

Paignton Operatic Society during the week of April 25 gave excellent performances of 'Haddon Hall,' conducted by Mr. F. L. Harris; and in the same week the Kingsbridge

Operatic Society, conducted by Mr. W. Beer, gave 'Dorothy' very creditably. The D'Oyly Carte Opera Company have made a tour of Devonshire (Exeter, Torquay and Plymouth).

At the annual meeting of the Exeter Amateur Operatic Society on May 16, it was reported that the recent performances of 'Merrie England' had produced a net profit of £162, of which £155 was voted to charitable institutions.

#### CORNWALL.

There exist in Cornwall a number of small country choral societies, who work with enthusiasm under considerable difficulties of distance and isolation, and these are deserving of special encouragement. The Madron class of fifty voices sang 'The May Queen' (Bennett), assisted by a small orchestra of amateurs, conducted by Mr. A. H. Thorne, whose class at Marazion sang Gounod's 'Faust' on April 26; and on the same date the Merifield Choral Society sang part-songs under Mr. A. Greet. At Mousehole, on April 30, the Penzance Y.M.C.A. Male-Voice Choir joined in a programme given by the choir of the Wesleyan Church, who sang under the baton of Mr. R. N. Thomas. Mr. H. C. Tonking (London) gave an organ recital in Redruth United Methodist Church on April 30. The Easter concerts of the Truro and Falmouth Philharmonic Societies were not given in amalgamation, as is their custom. The Falmouth Society, on May 1, rendered 'The Banner of St. George,' conducted by Rev. Canon Corfe, and received vocal assistance from Miss Edith Blight (soprano); and on the following day the Truro Society, also conducted by Rev. Canon Corfe, sang a programme of seven part-songs. On May 3, Mr. Alan Thorne's Penzance choral class gave an excellent performance of the 'Hiawatha' trilogy, thus introducing it to the Land's End town. Mention may be made of the opening of a new organ in Harrowbarrow United Methodist Church on May 4.

#### EDINBURGH.

In aid of the Orphan Fund of the Incorporated Society of Musicians, a series of Tableaux Vivants, symbolic of the music of European countries, with orchestral illustrations, national dances, madrigals, and part-songs, was presented in the Music Hall on May 19 and 20. The countries represented were Italy (Corelli rebuking a Cardinal who by conversation had interrupted a performance of music); France (Minuet in a French salon); Spain (Bolero); Germany (Beethoven alone with nature); Slavonic Nations (Polish Mazurka); Scandinavia (Norwegian wedding procession); England (Morris dance); Scotland (The Scottish harp; in connection with which Miss Margaret Kennedy, accompanied on the harp by Mrs. Sherwood Begbie, sang an old Gaelic song; and a Highland interior, in which a Scottish reel was danced to pipe music). An invisible choir, conducted by Mr. John Kirkhope, sang madrigals and part-songs delightfully, and an orchestra, also unseen, led by Mr. Winram and conducted by Mr. T. H. Collinson, provided the instrumental music. Tableaux were arranged by Mr. William Hole, Mr. James Paterson, Mr. John Duncan, Mr. John Menzies, Mr. H. J. Lintot, and Mr. Graham Glen; dances by Madame Marie MacLennan, Miss E. Gray-Macfarlane, and Mr. MacLennan. Mr. Graeme Goring, in the character of a herald, introduced each tableau in an appropriate quatrain. The stage-manager was Mr. Duncan Rhind. The successful production of the varied tableaux, some of which were remarkably beautiful, was greatly enjoyed by audiences which filled the hall on both evenings.

#### GLASGOW.

Through the munificence of the late Miss Susan Cramb, of the Hermitage, Helensburgh, the University of Glasgow is now in a position to institute a Lectureship or a Chair of music. By the terms of Miss Cramb's bequest a sum of £8,000 is to be invested, to the extent of £6,000 for the purpose of endowing the Lectureship or Chair, £1,000 to provide bursaries to the students attending the music classes, and £1,000 to assist poorer students attending the music classes who show ability to pursue their studies elsewhere. The University Court has accepted the benefaction, and steps will forthwith be taken to give effect to the testator's wishes.

Last season's operations of the Choral and Orchestral Union have again resulted in a loss necessitating a call on the

guarantee fund to the extent of twenty-five per cent. Considering the magnitude of the Union's scheme the deficit is perhaps small, but it is difficult to account for the lack of public support unless it be the multiplicity of counter-attractions, each claiming its own following. The management are already considering their plans for next season, and it is expected that there will be a revival of interest and support towards a scheme which is in every way so worthy of a city like Glasgow. This year we are having the unusual experience of a second musical season caused by the opening of the National Scottish Exhibition, which will continue from May till October. The scope of the Exhibition is far exceeding the original plan of the promoters, and musical attractions are being made a special feature. In addition to the appearance of stars of the magnitude of Kubelik, Pachmann, &c., choral music will be well represented. During the opening week the Queen's Hall Orchestra, under Sir Henry J. Wood, gave a series of performances, and on May 12, the Choral Union sang Mr. Hamish MacCunn's 'The Lay of the last minstrel.' This work was, we believe, composed for and produced by the Choral Union in 1888, and it had therefore the charm of novelty to most of the audience. Save for occasional lapses from the pitch a satisfactory performance was given under the baton of the composer. The soloists were Misses Jenny Young and Agnes Picken, and Messrs. John Jamieson and Robert Burnett, and a capable band led by Mr. Verbruggen supplied the accompaniments. Great interest is being evinced in the inauguration here of the Competitive Festival movement, which takes place in the Exhibition on June 23 and 24. The entries for the various classes in the competitions are numerous, and everything is promising exceedingly well for the successful launching of the movement.

#### GLOUCESTER.

The Gloucester Orchestral Society held their concert on April 21, when they also had the assistance of the Gloucester Orpheus Society. There was a large attendance, and the concert was of a most successful character. Dr. A. Herbert Brewer conducted both Societies in their various items. The contributions of the instrumentalists were Beethoven's Symphony in A, No. 7; Weber's 'Oberon' Overture; and Dvorak's Slavonic Dances, Nos. 1 and 3. The playing was exceptionally good. Most of the items given by the Orpheus Society were old favourites, but they were very well chosen to show the varied talents of which the Orpheonists are possessed. Their selections were 'A Toast' (Brewer); 'Stars of the Summer night' (Cruikshank); 'The phantom host' (Hegar); 'An Analogy' (C. H. H. Parry); 'My true love hath my heart' (C. Lee Williams); and MacDowell's 'Dance of the gnomes.' Mr. W. H. Reed, who is the professional instructor to the Orchestral Society, contributed an interesting selection of violin solos.

The last concert of the Gloucester Choral Society's fiftieth season was held on May 9, and, as is customary with the last performance of each season, the programme was of a miscellaneous description. The chorists, who were in very good voice, sang Bach's unaccompanied Motett for double chorus, 'Now shall the Grace'; Mr. P. Napier Miles's 'Ode to Maia,' a very beautiful unaccompanied part-song; and Sir Edward Elgar's 'Banner of St. George.' The latter was given with the necessary vigour and volume. Mr. A. P. Porter played the organ, and Dr. Brewer conducted. The soloists of the concert were Miss Gladys Honey, Miss Lucy Nuttall, and Mr. W. H. Squire.

#### LIVERPOOL AND DISTRICT.

The annual meeting of the Philharmonic Society was hardly of a harmonious nature, although the financial report of the past season was entirely satisfactory, for it showed a total profit of £839. The usual votes of thanks were passed to the conductor, Dr. F. H. Cowen, to the chorus-master, Mr. Branscombe, to the members of the choir, and to the secretary, Mr. Riley, with an added expression of sympathy concerning Dr. Cowen's illness. The vexed questions as to the conductorship, and the choice of music were unpleasantly revived at the meeting. It would appear that the committee's desire and endeavour to meet the wishes of all musical people of whatever school had been unsuccessful. To judge by the

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attitude and language of some of the speakers, it seemed as if music whether 'German' or 'English' had a demoralising influence upon shareholders. Opinions and preferences were freely expressed and debated by more or less irresponsible speakers. The end of the matter was the upholding of Dr. Cowen's engagement as conductor for eight of next season's concerts. The other four concerts are to be conducted by distinguished musical guests, who will include M. Rachmaninoff.

A movement is on foot to establish the memory of the late Alfred E. Rodewald—an amateur who did much for the development of orchestral music in this city—by the formation of a society on Bohemian lines to be called the 'Rodewald Concert Club,' to meet every fortnight during the winter season. Sir C. V. Stanford has accepted the position of president.

The well-known violinist, Mr. Ernst Schiever, is about to leave Liverpool after a connection of more than thirty years, and to retire from the profession with which he has been long and honourably identified. His work as leader of the Richter Orchestra is widely known, and locally the Schiever Quartet has done much to encourage a taste for classical chamber music. By his departure the Wirral and Blundellsands Amateur Orchestral Societies lose an able conductor. Like his famous chief, Dr. Richter, Mr. Schiever takes with him into his retirement the best wishes of the musical community.

The Cloughton St. Cecilia Choral Society, conducted by Mr. Appleyard, concluded their twenty-third season with a performance of Schumann's 'Paradise and the Peri,' with pianoforte accompaniment. The soloists were Mrs. Royden, Mrs. Stanley Clarke, and Mr. Lloyd Moore, a local tenor, who sings artistically. The chorus singing showed intelligent intention.

The Fairfield Glee and Madrigal Society, one of the smaller societies doing good work in the suburbs, gave a successful concert on April 25, when they sang among other pieces Stevens's 'Cloud-capt towers,' Elgar's 'She dwelt in a northern land,' and Bantock's male-voice chorus 'Give a rouse.' Mr. Arthur Davies conducted, and songs were sung by Miss Olive Parsonage and Mr. Lloyd Moore, with violin solos cleverly played by Mr. Horace Cropper.

The Anfield Orchestral Society closed their third season on April 26 with a concert which was conducted by Mr. William Faulkes, the well-known organ composer. His enthusiasm is shared by this earnest body of amateur instrumentalists, who were heard in the 'Oberon' Overture, and Beethoven's first Symphony. A highly interesting performance was also given of Schumann's Pianoforte concerto, in which the solo was played by Mr. William Dawson, a veteran local pianist, organist and composer, whose instrumental works both in print and in manuscript deserve to be better-known. He played with executive mastery two striking examples in his Adagio in F, and Valse in A on a chromatic basis.

Mr. Legge, City Director of Education, presided at the annual meeting of the Liverpool Village Choir on May 3. Since its inauguration, eleven years ago, the Choir, composed of children trained by Mr. R. T. Edwards, has won no fewer than twenty-two first prizes in various competitions.

Mr. Frederic Brandon concluded his interesting series of three pianoforte recitals in the Rushworth Hall on May 6, when a cleverly-played programme included Brahms's 'Variations on a theme by Paganini' and a group of Chopin pieces.

Sternelde Bennett's 'May Queen' was given by the Central Hall orchestra and choir at the closing concert of the Saturday evening popular concerts on May 6, the soloists being Miss Gertrude Vane, Mr. Lloyd Moore and Mr. W. H. Cross.

#### WEST KIRBY AND HOYLAKE MUSICAL FESTIVAL.

The success which attended the inception of this Festival three years ago has encouraged the promoters to establish it as a triennial event. That it meets with the approval of the residents of this pleasant place in the Wirral peninsula may be inferred from the satisfactory attendances. As regards the programmes of the four concerts held in the Public Hall, West Kirby, on May 11, 12 and 13, the committee did not appear to attach undue importance to novelties, and the only absolutely new work brought to a hearing was Dr. W. B. Brierley's 'Concert Overture.' As the hard-working conductor and hon. co-secretary of the Festival, Dr. Brierley had quite

earned his opportunity. A judicious and interesting choice of choral works was made in Sir Hubert Parry's 'Song of Darkness and Light,' Brahms's 'Song of Destiny,' Elgar's 'Banner of St. George,' and 'Elijah.' Leading English vocalists were engaged in Miss Agnes Nicholls, Miss Emily Breare, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Herbert Brown, and with these well-tried artists were associated Mr. Arthur Catterall (solo violin and leader of the orchestra of forty-three players), Mr. Egon Petri (solo pianoforte), and a choir of 150 voices. Dr. Brierley had therefore command over excellent material, and if not great in number, the forces were proportionate to the space available. To the opening concert on May 11, distinction was given by the presence of Sir Hubert Parry, who himself conducted his noble 'Song of Darkness and Light.' Aided by Miss Agnes Nicholls, who sang the soprano solo 'Peace' with inspiring effect, the orchestra and choir worked with a will under the composer's baton, with commendable result if not with absolute finish of detail. Sir Hubert was warmly recalled. Dr. Brierley's 'Concert Overture' is a well-written work. It bears no title as to its import, but as serious abstract music, cast in orthodox form and modern in feeling, it is interesting, not so much perhaps on account of the distinction of its themes, as by reason of the freedom and vigour of their development. As soloist in Beethoven's Violin concerto, Mr. Arthur Catterall displayed a correct conception and an ample technical equipment. A too-generous programme terminated with Sir Hubert Parry's 'Symphonic Variations,' of which a pleasantly-anticipated hearing was possible only to residents.

The Friday evening concert included Brahms's 'Song of Destiny' and 'Alto Rhapsody,' the latter sung by Miss Phyllis Lett, for whom the music lies too high. In Stanford's inspiring 'Songs of the Fleet,' Mr. Herbert Brown and the male-voice choir did not secure an altogether ideal interpretation. This was more nearly reached in three of Elgar's 'Sea Pictures,' beautifully sung by Miss Phyllis Lett, and also by the band in Schubert's 'Unfinished Symphony.' In Elgar's delightful choral ballad with orchestra, 'The Banner of St. George,' the choir showed to better advantage, being apparently inspired by the melodious qualities of this short, effective, picturesque work. On Saturday afternoon the programme was entirely instrumental, the orchestra being augmented. It commenced with a brilliant performance by Mr. Egon Petri of Liszt's E flat Pianoforte concerto. The 'Siegfried Idyll' and 'Pathetic Symphony' are familiar items of which Dr. Brierley secured musically interpretations. On Saturday evening the Festival was brought to a successful close in a performance of Mendelssohn's ever-welcome and ever-profitable 'Elijah,' in which the vocal principals included Miss Emily Breare, Miss Mabel Corran, Mr. Gervase Elwes, Mr. Herbert Brown, and Master Ernest Hill, a treble from Dr. Brierley's Parish Church choir. On this occasion the chorus sang very well, although chief honours fell elsewhere. The Festival ended appropriately as it began, in the strains of the National Anthem, sung to Sir Charles Stanford's arrangement.

#### MANCHESTER AND DISTRICT.

After the chaos of 'Götterdämmerung' came reflection and a desultory correspondence in the papers as to the precise ethical, philosophical, zoological significance of some parts of Wagner's great tetralogy—all betokening an awakened and stimulated interest. Then came the question of the personality of the visiting conductors for the next Hallé season. A column-long letter appeared in the *Manchester Guardian* over the signatures of your esteemed Berlin correspondent and of the assistant-editor of the *Berlin Signale*, in which it was rightly stated that 'the entire musical world is taking a very considerable interest in what may happen in Manchester.'

The delightfully naïve statement that, 'as Dr. Richter's successor, a man must be found holding an important place in Continental musical life,' with its airy assumption that nobody this side of the North Sea matters, created some mild amusement; but this apart, there was much informing matter in the letter. As yet the Executive have not actually disclosed their choice of conductors, but Elgar is to conduct the opening concert with his new Symphony in E flat; Bantock is also to conduct his new unaccompanied 'Choral Symphony' in

twenty parts—a setting of a portion of Swinburne's 'Atalanta in Calydon' commencing 'Before the beginning of years.' This work is likely to prove epoch-making in the history of choral art in this country. Ostensibly only a 'study' for a larger-scale work on the subject of 'Pan,' the composer has gone considerably in advance of anything yet known in his use of choral forces in the manner of an orchestra; the voices are treated as strings, wood-wind and brass, and many wonderful effects of colour are obtained. The Hallé choir are having summer rehearsals in order to grapple with its unusual difficulties. Other conductors will probably include Sir Henry Wood, Karl Muck of Berlin, Schalk of Vienna, Balling and Müller-Reuter.

Sir Henry Wood will conduct the four orchestral concerts of the Gentlemen's series again, an unusual feature being performances of choral works for female voices accompanied by orchestra; the selection will be drawn from Berlioz, Schumann, Schubert, Tchaikovsky, Elgar, and others; in making the announcement Mr. Broadfield omitted to mention the name of the choir engaged for this interesting performance.

At the Council meeting of the Royal Manchester College of Music, Dr. J. Kendrick Pyne was appointed honorary curator of the 'Henry Watson collection of musical instruments.' Dr. Brodsky reported that the Students' Sustentation Fund would benefit by £72 6s. 4d. as a result of the past season's Brodsky Quartet concerts, and that Dr. Richter had contributed £10 to the same Fund, besides a valuable collection of musical scores to the College Library. Feeling reference was made to the great loss sustained by the musical public and the art of music generally in the death of Lady Hallé, and condolences were sent to Madame Arlberg, Miss Olga Neruda and Mr. Franz Neruda.

The Council have appointed Mr. Frank Merrick as professor of the piano forte in succession to Mr. Egon Petri.

The Manchester Orpheus Glee Society are touring the Rhineland provinces during Whit-week; the party will travel some eighty male voices strong, under their renowned conductor, Mr. Walter Sheridan Nesbitt, accompanied by numerous friends, including the German Consul in Manchester. Leaving Manchester on June 2, they are due at Frankfurt on Saturday afternoon, and in the choir's honour Strauss's 'Salome' will be staged at the Frankfurt Opera House. On Whit-Sunday and Monday visits will be paid to Wiesbaden and Homburg, open-air concerts probably being given at both these spa-resorts. Whit-Tuesday will be devoted to sight-seeing in and around Frankfurt, with some music at Baden-Nauheim in the evening, whilst on Whit-Wednesday there is to be a public reception in recognition of the choir's visit in the Palmgarten of Frankfurt. The next day they travel by water to Köln, where they will be accorded a civic reception, as well as enjoying convivial intercourse with those 'Sons of Art' the Kölner Männer-gesangsverein, who visited Manchester two or three years ago. Mr. Nesbitt may be trusted to exclude all music of meretricious order: Gibbons, Horsley, Beale, Walmisley, Tom Cooke will represent the older glee-writers, with Hatton, Goss, Sullivan and Stainer as typical of the Victorian composers in this manner, whilst Elgar's 'Greek Anthology' songs and 'Reveille' and Bantock's new 'Lost Leader' and 'Lucifer in Starlight' will reveal English art in its latest aspect; MacDowell's 'From the sea' and 'Dance of gnomes' will stand for the best in American art, and Continental composers will include Mendelssohn, Brahms, Hegar, Cornelius ('Der alte Soldat'), Max Bruch, Strauss, Sibelius, Max Reger—a worthy list indeed, and incidentally a fine tribute to the work done 'farther north' by the competitive movement in the last ten years, for all these thirty selections have been used as test-pieces at various Lancashire festivals in that period.

#### NEWCASTLE-ON-TYNE AND DISTRICT.

Schubert's Masses are unaccountably neglected by choral societies, especially by the smaller societies which, one would think, ought to be anxious to produce works of such beauty and so easy to grapple with. The inclusion of one by the Catholic Choral Society at their annual concert on April 26 was a welcome innovation. The soloists were Misses O. Clare and M. Scarbrough, and Messrs. V. Hardy and W. Batey. Mr. R. Curry conducted. The same evening the

Durham Musical Society gave 'The Spectre's Bride,' with orchestra. Canon Culley conducted, and the soloists were Miss R. James, Mr. W. Hudson, and Mr. H. Parker.

That Schubert's great Symphony in C should not have been played in Newcastle for over twenty years (at any rate by a professional orchestra) is a striking comment upon the neglect of that branch of art in our midst. The hiatus has been filled by the Philharmonic Orchestra with a performance of the immortal work on the afternoon of May 18. Mr. Bainton's reading was well-balanced and reverent, there were no attempts to show skill in handling his forces and producing effects, and yet it was treated in a free, broad manner. Three small dances by the conductor were played. The most pleasing were the unpretentious Morris Dance and Pavane, both written in a vein rather unusual to the composer. The Waltz was not so naively charming as the other numbers. Berlioz's 'Carneval Romain' overture, Stanford's first 'Irish Rhapsody,' Weber's 'Euryanthe' Overture, and the introduction to the third Act of 'The Meistersingers' completed the scheme. The orchestra showed an advance upon previous efforts, and Mr. Bainton exhibited growing powers as a conductor.

#### NORTH STAFFORDSHIRE.

The past season remained quite uneventful until towards the close, when there seemed a desire to redeem the somewhat barren policy which distinguished the opening weeks. So far the progressive policy of the North Staffordshire District Choral Society, initiated by the late conductor, is not being followed. For the first time this Society opened its season with a programme of the 'Messiah,' under its new conductor, Mr. Herbert Whittaker. The only other concert by the North Staffordshire Choir consisted of part-songs by the choir, along with vocal and instrumental solos. Mr. Herbert Whittaker again conducted.

The Hanley Glee and Madrigal Society has performed 'Elijah' and the 'Messiah.' The final concert was a performance of Berlioz's 'Damnation of Faust.' The final concert of the season given by the North Staffordshire Symphony Orchestra was distinguished by a performance of the Elgar Violin concerto, which attracted a large audience. Miss Margaret Holloway was the soloist, and received a great ovation at the close of her difficult task. Mr. Cope had laboured hard with his band of amateurs, and the large attendance was sufficient compensation for the extra labour entailed. Mr. Ernest Austin's Variations for string orchestra, 'The Vicar of Bray,' first produced under Sir Henry Wood at last seasons 'Proms,' were also given, and created an excellent impression. Mr. Cope's Society has also, from time to time, advertised forthcoming performances of Strauss's 'Ein Heldenleben,' Walford Davies's 'Everyman' and Granville Bantock's 'Sea Wanderers'—no doubt Mr. Cope will keep faith with an expectant public, and produce these promised works. All the foregoing concerts took place in the fine Victoria Hall, Hanley.

The recent initial venture of the Potteries Choral Society was thoroughly successful. In addition to the part-songs by the choir, Mr. Alfred Hollins, the celebrated blind organist, was responsible for several items including the duet for piano-forte and organ by Guilman. In this piece he was assisted by Mr. W. T. Bonner.

#### NORWICH AND DISTRICT.

The concluding concert of the season by the Norwich Philharmonic Society, under the conductorship of Dr. Bates, took place in St. Andrew's Hall, Norwich, on May 4, when Tchaikovsky's 'Pathetic Symphony' was the principal attraction. Signor Aldo Antonietti was the solo violinist, and played Dvorák's Concerto for violin and orchestra, and four solos by Martini, Dittersdorf, Couperin, and Tartini. Mr. Plunket Greene was the vocalist, and contributed a group of songs by Schubert, Roger Quilter, and Stanford, and some folk-lore songs which greatly pleased the audience. The concert concluded with Handel's Coronation anthem, 'Zadok the Priest,' given by the Norwich Choral Society.

On April 22, Miss Margaret Prior, late Norfolk Scholar of the Royal College of Music, gave a successful violin recital, at the Assembly Rooms, Theatre Square, with the assistance of Miss Phyllis Lett as vocalist.



The last of the Saturday Popular Concerts under the auspices of the Norwich Corporation, and conducted by Dr. Bunnnett, was held on April 23. During an interval, the Lord Mayor and Sheriff referred to the great success of these concerts in the past season, the attendances having been the largest in five years.

#### NOTTINGHAM AND DISTRICT.

On April 20, the Market Rasen Choral Society gave their thirtieth annual concert, when the programme consisted of 'Hiawatha's Wedding-feast' (Coleridge-Taylor) and Goonod's 'Faust' (concert edition). The soloists were Miss E. Shipley, Miss Fletcher, Mr. Franklin Pearson and Mr. Harold Glover. A choir and orchestra of sixty performers was ably conducted by Mr. T. W. Dunkerton.

The Welbeck Choral Society, under the direction of Mr. Harry Minchin, gave a successful performance of Sterndale Bennett's 'May Queen' in the famous picture gallery at the abbey on April 25. The solos were undertaken by Miss Parker-Machon, Miss Julia Price, Mr. Franklin Taylor and Mr. William Waite.

Cowen's 'St. John's Eve' was successfully given by the Bolsover Harmonic Society on April 26. The solos were ably rendered by Miss E. Bird, Miss N. Closs, Mr. E. Clayton and Mr. H. Reynolds. Dr. Stratton conducted.

On April 28 an 'all British' band under Mr. J. Armstrong gave a successful performance at the Albert Hall, Nottingham. The programme was culled from the works of Delibes, Schumann, Dancla and Offenbach, and vocal solos were contributed by Miss Agnes Christa, Mr. Lloyd Jones and Mr. C. Keywood.

The Nottingham Glee and Madrigal Society gave a very interesting and artistic concert on May 11. The programme, selected from Brahms, Cornelius, Morley, and Elgar, was admirably carried out under the careful guidance of Mr. Charles E. Riley.

## Country and Colonial News.

### BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**ADELAIDE (S. AUSTRALIA).**—The Bach Society, who gave two performances of Elgar's 'The dream of Gerontius' about eighteen months ago and who were preparing to join the touring Sheffield Choir in the same work, decided to seize the opportunity of giving a separate performance. Under Dr. Harold Davies the triumphs of the original production were repeated and improved upon. The soloists were Miss Lilian Wilkinson, Mr. Robert Jones, and Mr. Murray Barlow, and the instrumental portion was undertaken by an orchestra and Mr. George Gardiner at the organ.

**ARMLEY (LEEDS).**—On April 25 the Armley Choral Society, which has achieved a more than local reputation by its remarkable successes in choral competitions all over the North of England, showed that its whole energy is not taken up in contests, for it gave a praiseworthy performance of the revised version of Mackenzie's 'Rose of Sharon.' The choir, prepared and conducted by Mr. H. H. Pickard, sang with splendid force, and the processional choruses made an imposing effect. It is rather strange that this seems to be the first occasion on which this well-known oratorio has been given by any Leeds society. The principals were Miss Nellie Judson, Miss Agnes Haigh, Mr. H. Brearley, and Mr. W. Hayle.

**AVENING (GLOUC.).**—Sir Frederick Bridge's 'The Inebriate Rock' was the most important and interesting number in the programme of the concert given by the Avening Choral Society on May 11. A satisfactory performance was secured under the direction of Mr. A. W. Bruton.

**BOURNEMOUTH.**—The last Choral and Orchestral concert of the season was given by Madame Newling's Choir and the Municipal Orchestra on April 25. Edward German's 'Merrie England' had the advantage of an authoritative reading, as the composer himself directed the performance. The choir sang with more intelligence and purity of tone

than they had ever shown before.—On May 8, at the last Classical Concert of the season, a suite entitled 'Jack and the Giant,' by C. Fairweather, was performed for the first time.

**BRUTON (SOMERSET).**—The annual concert of the Choral Society took place on Thursday, May 11, when a large audience gathered to hear Mackenzie's thoroughly interesting work, 'The dream of Jubal.' The solo vocalists were Miss Dorothy Spooner, Miss Primrose Gray, Mr. J. S. Perry and Mr. Latchem. The choir sang well and crisply, and the efficient orchestra, led by Miss Heginbotham and conducted by Mr. Rowland Hughes, played the accompaniments extremely well. The reciter was Miss Marjorie Somerville, who accomplished her task most successfully.

**CALNE (WILTS.).**—The annual concert of the Musical Society, which has been in existence for twenty-five years, was held on April 18, when the overture 'Die verkaufte Braut' was played by the band and the 'Song of Hiawatha' (Coleridge-Taylor) was performed by the band and choir, under the conductorship of Mr. W. R. Pulein. The solos were entrusted to Madame Hilda Sands, Mr. George Brierley, and Mr. Dennis Drew. The Town Hall, in which the concert was held, was filled to overflowing.

**DOVER.**—On May 3, the Choral Union, under the conductorship of Mr. H. J. Taylor, gave their last subscription concert of the season in the Town Hall. The choral portion of the programme included Hubert Bath's 'Wedding of Shon Maclean,' Dudley Buck's 'Hymn to Music,' madrigals, &c. The orchestra played Grieg's 'Peer Gynt' Suite, and the overture to 'Tannhäuser' and solos were sung by Miss Beatrice Overton, Miss Mildred Jones and Mr. Julien Henry.

**DUNFERMLINE.**—Sir Charles Stanford's 'The Revenge,' and Sir George Macfarren's 'May Day' were given successful performances at the Abbey Hall by the Abbey Musical Association recently. Mr. Allsopp, who conducted, secured excellent and highly creditable results from the choir, and the assisting amateur orchestra. The soprano soloist was Miss A. D. Taylor.

**DURBAN (S.A.).**—The Musical Association gave the second concert of the present season on April 8. The programme included 'Flora gave me' (Willbye), 'How sweet the moonlight' (Leslie), 'Sir Patrick Spens' (Pearsall), 'The Ballad of the Clamperdown' (Bridge), and Max Bruch's Concerto in G minor for violin and orchestra. Mr. Eugen Benzon was the soloist. Mr. J. Frank Proudman conducted.

**KETERING.**—Costa's now somewhat neglected oratorio 'Eli' was chosen by the Kettering Choral Society for performance on May 4, and was sung in excellent style under the direction of Mr. H. G. Gotch. The principals were Miss Mabel Manson, Master John Child, Mr. Samuel Masters, Mr. J. F. Stanbury, and Mr. A. Trayburn.

**LEAMINGTON.**—The Madrigal Society, conducted by Mr. E. Roberts West, gave a concert on May 4 at which admirable interpretations were given of Mackenzie's 'Midnight by the sea,' Pearsall's 'I saw lovely Phyllis,' Pissuti's 'The sea hath its pearls,' Mr. West's specially written 'Sweet and low,' and other choral numbers.

**LEITCHWORTH.**—Handel's 'Judas Maccabæus' formed the programme of a concert given on May 10 by the Philharmonic Society of this 'garden city.' Mr. H. Gomersall conducted a performance which gave great pleasure to the audience. Miss Mary Lund, Miss Bertha Brown, Mr. Joseph Reed, and Mr. Fred C. Wilson were the principals.

**PORTMADOC.**—The Portmadoc Choral Society gave their annual concert at the Town Hall on April 28, under the conductorship of Mr. J. Charles McLean, and performed Handel's 'Judas Maccabæus' and a choral fantasia on Wagner's opera 'Die Meistersinger.' The principals were Miss Rosie Jones, Miss Mollie Owen, Mr. John Roberts, and Mr. Richard Evans. The orchestra was ably led by Mr. Vasco V. Akeroyd, of Liverpool. There was a large and appreciative audience present.

**QUEENSTOWN (TASMANIA).**—The first oratorio performance ever given in this town took place during the autumn, when Haydn's 'Creation' was given under the direction of Professor F. G. Constantine, who had specially collected, organized and rehearsed the choir and orchestra of fifty, known as the Queenstown Philharmonic Society. The

singing and playing were highly creditable, and good work was done by the soloists, Miss Irene Streader, Mr. A. G. Spening and Mr. A. B. Cruikshank.

**READING.**—For the purposes of a Coronation Festival Concert given at the Town Hall on May 10, the Philharmonic and Orpheus Societies, both of which are conducted by Dr. F. J. Read, were combined under his direction. The chief event was the first performance of Dr. Read's 'Ode on the Coronation Day of King George V,' which was appropriately broad and simple, and highly effective. Equally popular was Sir Frederick Bridge's, 'A Song of the English,' which the composer conducted. The remaining choral numbers were Bach's, 'A Stronghold sure,' and the seasonable 'Zadok the Priest' chorus. Miss Irene Scharrer played Schumann's A minor Pianoforte concerto, and the vocal soloists were Miss Gleeson-White and Mr. Robert Radford.

**RYE.**—'God, Thou art great' was excellently sung at the Rye Choral Society's concert on May 2. The choral singers acquitted themselves well, especially in the last number, and sympathetically accompanied the soprano soloist in 'Now, O earth.' They also gave a vivid performance of Stanford's 'The Revenge.' Mr. W. Sprigg Walker conducted.

**SITTINGBOURNE.**—For the first time the Sittingbourne and District Musical Society gave a performance of the complete cycle of Coleridge-Taylor's 'Song of Hiawatha.' The choral singing was commendably spirited and expressive; it roused the audience to great enthusiasm. Mr. W. J. Keech conducted, and the principals were Miss Clytie Fine, Mr. Albert Watson, and Mr. Joseph Ireland.

**SOLIHULL.**—The concluding popular concert of the Solihull Musical Society was given on May 9, when Mendelssohn's 'Psalm 13' was effectively performed, the voices being accompanied by organ and strings. This, and Macfarren's 'May Day,' were the principal works performed. Mrs. T. Cross sang the May Queen's song in charming manner. The orchestra gave Grieg's 'Two Melodies for strings,' and also two movements from Mendelssohn's 'Scotch Symphony.' The concert was given under the direction of Mr. S. Lindsay Kearne.

**STOURBRIDGE.**—The Worcestershire Musical Competition concluded on April 28 with a concert, the chief feature of which consisted of Mackenzie's 'Dream of Jubal,' given by the combined choirs of Astley, Colwall, Hagley, Hartlebury, Inkberrow, Kempsey, Tardelbigge and Whittington. The performance of the choral portions was highly creditable, but the orchestral playing was less satisfactory. The principal solo vocalists were Miss Lucie Rosenberg and Mr. Frederick Thomas, and Mr. Charles Fry once more discharged the difficult post of reciter.

**WAKEFIELD.**—Choral music in this city has for some years past been in rather low water, but now a vigorous effort has been made to retrieve its position, and the first concert of the Wakefield and District Choral Society, on May 3, augured well for the success of the venture. In choosing Elgar's 'King Olaf' they showed that they aimed high, and though the orchestral force was inadequate to give full effect to the elaborate and picturesque score, a very creditable attempt was made. The choir promised well, and under Mr. Stanley A. Bligh's conductorship, sang heartily and expressively. The principals were Miss Alice Hayes, Mr. C. Nicholson, and Mr. Herbert Parker.

**WORCESTER.**—The Musical Society completed its nineteenth season on April 25, with performances of Joseph H. Adams's 'King Conor,' and Handel's 'Acis and Galatea.' An excellent orchestra and a well-prepared choir produced a beautiful *ensemble*. Both works were much enjoyed. The solos were well sung by Miss Hattie Molineaux, Mr. W. J. Otley and Mr. Percy Potter, Mr. W. Mann Dyson conducted, and is to be congratulated on an excellent concert, which should have been better patronised.

**WORTHING.**—On May 10, in the new Kursaal, Mr. Hawkins's Symphony Orchestra of sixty performers gave a concert to a full house. The vocalists were Mrs. Wiggins, Miss May Osborn and Dr. Densham. The chief numbers played were the Finale from Beethoven's third Symphony, and Sibelius's 'Tanz-Intermezzo' and 'Finlandia.' Mr. Horace A. Hawkins conducted.

## Foreign Notes.

### AMSTERDAM.

Under the conductorship of Herr Johan Schoonderbeck the Christian Oratorio Society recently gave the first performance outside Germany of Taubmann's 'Deutsche Messe,' in the presence of the composer, who was accorded an enthusiastic reception.

### ANTWERP.

The last of the Nouveaux Concerts for the season was entirely devoted to Belgian composers. Commencing with Emile Mathieu's Overture 'L'enfance de Roland,' the programme included the 'Idylle mystique' (d'après le 'Cantique de Cantiques') by Jos. Ryelandt, and Peter Benoit's oratorio 'The Rhine.'

### BARMEN.

The Allgemeine Konzert-Verein (conductor, Herr Hermann Inderau) terminated the season with an excellent performance of Max Bruch's choral work 'Die Glocke.' At another of the recent concerts, Wilhelm Friedemann Bach's Symphony for two flutes and string orchestra proved of more than historical interest.

### BERLIN.

The Königliche Kapelle (conductor, Dr. Richard Strauss) finished the season with an excellent performance of Beethoven's Choral Symphony, in which the conductor's individual interpretation showed many things in a new light. —At the Komische Oper, Hermann Goetz's 'Die Zähmung der Widerspenstigen' ('The taming of the shrew') aroused much interest on its recent revival. —On May 7, a concert was given in the Blüthnersaal in memory of the late Wilhelm Berger (conductor of the Meiningen Hofkapelle). The programme devoted to his compositions included a fine unpublished Pianoforte quartet which was performed for the first time, a number of his best songs (interpreted by Madame Julia Culp), and terminated with the E minor Variations for two pianofortes, excellently played by Professor James Kwas and Madame Kwast-Hodapp. —Herr Joseph Stransky has been appointed conductor of the New York Philharmonic Orchestra, in succession to the late Gustav Mahler.

### BRESLAU.

An interesting new Pianoforte quintet by Dr. Felix Rosenthal was recently produced by the Bohemian String Quartet, with the composer at the pianoforte.

### BRUSSELS.

The Théâtre Royale de la Monnaie terminated its season with a Wagner operatic festival (in German), under the direction of Herr Otto Lohse. The cast included Messrs. Van Dyck, Van Rooy, Hensel, and Knoté, and Mesdames Preusse-Matzenauer, Edyth Walker, and Maud Fay. The operas chosen were 'Tannhäuser,' 'Lohengrin,' and the 'Ring.' —Other interesting occurrences have been two special performances of Gluck's 'Orphée' and Richard Strauss's 'Salomé' and 'Elektra.' —Louis Delune's Violin sonata and a series of new pianoforte pieces by M. A. de Boeck figured in the programme of the fourth concert of the Société Nationale des Compositeurs belges.

### COLOGNE.

Humperdinck's 'Königskinder' has been successfully given for the first time at the Opera House, where also interesting revivals of Wagner's 'Rienzi' and Heinrich Zöllner's 'Die versunkene Glocke' have also recently taken place.

### DESSAU.

Weber's opera 'Euryanthe' (with the new edition of the libretto by Dr. Herman Stephan) has been revived with considerable success at the Court Opera.

### FRANKFURT A/M.

Under the conductorship of Dr. Rottenberg, Humperdinck's 'Die Königskinder' was introduced at the Opera. The composer, who was present, was accorded a cordial ovation. —The Rebnar Quartet performed Arnold Schönberg's highly interesting String sextet, 'Verklärte Nacht' and a Pianoforte quintet by Richard Mandl for the first time in Frankfurt.

### THE HAGUE.

Her Willem Hutschnruter (supported by the wealthy Dr. Hoozehauser), has conceived the project of building an ideal hall for the performance of Beethoven's music. This art

temple has been designed by Herr H. P. Berlage, and is to be erected on the Dünen (sandhills) in the vicinity of Haarlem. To assist the undertaking, a Beethoven Festival of colossal dimensions was given recently. The proceedings, which lasted a fortnight, were inaugurated with a performance of 'Fidelio' (with *mise-en-scène* specially designed for this occasion), and the programmes included the nine Symphonies, and the 'Missa solemnis'; the Violin concerto, and the Pianoforte concerto in G major; the Pianoforte sonatas Op. 27 No. 2, Op. 31 No. 2, Op. 57, Op. 109, 110 and 111; the Pianoforte trios Op. 70 No. 2 and Op. 97; the Violin sonatas Op. 12 No. 1, Op. 30 No. 2; the Violoncello sonatas Op. 5 No. 2, Op. 69, Op. 102 (Nos. 1, 2 and 3), Op. 127, Op. 130 and Op. 131; the rarely-heard Quintet for pianoforte, oboe, clarinet, horn and bassoon, Op. 16, and Trio for two oboes and cor anglais, Op. 87; the Sextet, and song-cycle 'An die ferne Geliebte.' The conductors were Herren Siegmund von Hausegger, Willem Kes and Henri Viotta. A number of famous vocalists and instrumentalists took part, and everything was done on a lavish scale.

## KIEL.

Under the direction of the composer, the secular oratorio 'Die Heimkehr,' by Arnold Ebel, has lately been produced with success.—At the Municipal Theatre, Richard Strauss's 'Elektra' has been mounted for the first time.

## LEIPZIG.

On May 7, a new three-act comic opera 'Monsieur Bonaparte,' composed by Bogumil Zepler to the libretto by Hans Hochfeldt and Hans Brenner, was produced with considerable success at the Neues Theater.—At the last Sonata recital given by Professor Julius Klengel and Herr Leonid Kreutzer, a new Sonata for violoncello and pianoforte in A major (Op. 71), by Siegfried Karg-Elert, and a 'Sonate-Ballade' by the Russian composer Michael Gnessin, were produced.

## LAUSANNE.

Under the direction of M. Carl Ehrenberg, the late Gustav Mahler's fourth Symphony (with soprano solo) was played at the tenth subscription symphony concert.—Other interesting works recently performed have been Rimsky-Korsakoff's symphonic poem 'Antar,' Granville Bantock's overture 'The Pierrot of the minute,' and Hugo Wolf's 'Italian Serenade.'

## MILAN.

The last novelty of the season at the Scala Theatre has been Paul Dukas's 'Ariane et Barbe-bleu,' which was given with great success.

## PARIS.

On April 26 two two-act operas, viz., 'Le voile du bonheur,' composed by Charles Pons to the libretto of Paul Ferrier (adapted from the drama by Georges Clémenceau), and 'La Jota,' with text and music by Raoul Laparra, were produced at the Opéra-Comique.—A Beethoven Festival conducted by Herr Felix von Weingartner took place on May 2, 5, 8 and 10, the programme including all the Symphonies.—Chabrier's interesting opera 'Gwendoline' has been revived at the Grand Opéra.—At the Théâtre-Sarah-Bernhardt the Russian opera season commenced on May 2 with a performance of Dargomyjski's 'Roussalka.' On May 6, Rubinstein's 'The Demon' was given with great success.

## PRAGUE.

At the Czech National Theatre, Franz Pickler's three-act opera 'Maler Rainer' (libretto by Karl Naschek) has been produced under the composer's direction.

## UPSALA (SWEDEN).

On May 5 and 6 a festival devoted to native music took place in the aula of the University. Among the works performed were Södermann's 'Wallfahrt nach Kevlar,' Ruben Liljefors's choral cantata 'Jungfru Maria,' choral works 'Klockorne' and 'Sekelkantate,' 'Drapa,' 'Skärsgaardsagen' and 'Midsommervaka' by Hugo Alfvén, and Stenhammer's new Pianoforte concerto in D minor.

A lecture on the 'Young British School' of composers, was given by Mr. Henry Riding, before the Metropolitan Academy Musical Union.

The Union of Graduates in Music held their annual meeting and dinner at the Criterion Restaurant on May 11. Professor Percy Buck took the chair at both gatherings. He made some interesting remarks on the existing conditions of the teaching of counterpoint. Sir Charles Stanford, Sir Walter Parratt, Dr. McClure, Dr. Pearce, Dr. T. Lea Southgate, and others, were amongst the numerous speakers at the banquet.

The *School Music Review* for June contains reports of the demonstration in practical musicianship given at Steinway Hall on May 11, by pupils of the Royal Normal College for the Blind; of the concerts given by the Lambeth, North West London, West London, and South-East London Choral Unions; and of the annual meeting of the Tonic Sol-fa College held at the Guildhall on May 20, with the Lord Mayor as chairman.

The annual festival will take place at Tewkesbury Abbey on September 28 next. The works to be performed are the 'Hymn of Praise' and Dr. A. Herbert Brewer's 'Song of Eden.' The choir will consist of the Gloucester and Worcester Festival Societies and the Tewkesbury Philharmonic Society. The orchestra will be drawn from London and the provinces.

On May 3 the President of the Board of Trade received a joint deputation of the Music Publishers' Association and the Society of British Composers, arranged in order to give music publishers and composers an opportunity of laying their views on the question of the mechanical reproduction of music before the President. The interview took place in the Chancellor of the Exchequer's room at the House of Commons.

The Concert-goers' Club, acting in conjunction with the Playgoers' Club, will entertain Mr. J. A. Fuller Maitland at dinner at the Hotel Cecil on Wednesday, June 14, on the occasion of his retirement from the post of musical critic of *The Times*. Lord Alverstone, the President of the Concert-goers' Club, will be in the chair.

The scheme of the Orphan Fund for the children of musicians, founded under the auspices of the Incorporated Society of Musicians in 1897, has been revised in order to admit boys to the benefits of the Fund, and by getting rid of the incubus of rent, taxes and other charges, to devote the whole of the amount received to the children.

A number of well-known pianists have given their approval of a scheme proposed by 'A Chopin lover,' for the endowment of a bed, to be called 'The Chopin bed,' in some sanatorium or convalescent home for pulmonary complaints such as that which caused Chopin's death.

The great annual Festival of the Sunday School Choir will be held at the Crystal Palace on June 14. Mr. J. Wellard Matthews and Mr. W. Whiteman will conduct the junior and senior choirs respectively, and Mr. Wesley Hammett will conduct the orchestral numbers.

## Answers to Correspondents.

**JOSIE, NORTHANTS.**—Two manuals and pedals are sufficient for the Bach organ sonatas. The quality of the manual stops used should be contrasted (e.g., L.H., Swell Oboe and St. Diap.; R.H., Gt. 8-ft. flute), while their power should be equal. Do not change your stops during a movement. Use 16-ft. and 8-ft. pedal, coupling to Gt. if you possess no 8-ft. pedal.

**OLD SUBSCRIBER.**—Your scheme for dealing with the last movement of 'Thy voice, O Harmony' is a rational one, except as regards beginning *piano*. The tone at first should be fairly full, and gradually increase in power to the end. But take care that the final *forte* is not an unmusical frenzy. *Allargando*, with imposing grandeur, is the idea.

**A.R.C.O.**—Your suggestion is excellent, and we advise the smaller antiphonal passage, B flat, D flat, C, being played on Swell.

We much regret that many answers have to be held over. Others have been answered privately.

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